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Personality of the month

Photo: Derek Allen

MARY MUNRO

Reason: For becoming, in such a short time, one of the most promising links in Rambert's long chain of fine dance artists.

IT is rarely the infant prodigy, lauded by teacher and impresario alike, who leaves her mark on history. It is the artist who, through hard work and continual study, rises eventually to an exalted position. When Sally Gilmour left England it looked as though we might have lost for ever the particular kind of artist that only Rambert can produce—we had reckoned without Rambert, who seems to be the only person in England able to recognise certain qualities in a dancer and work on them so that the dancer appears to the best possible advantage.

Mary Munro, after a slow start, has suddenly blossomed into the kind of artist that is rare in other British companies—the dramatic dancer. It was as Caroline in Tudor's *Jardin aux Lilas* that a dramatic subtlety first appeared in her performance; this has now broadened out in Gore's *Winter Night*. Yet in complete contrast is her head Coryphée in *Gala Performance* in which she mockingly imitates the style of each of the ballerinas. In everything she does she appears to have given careful consideration to the role and to what it really means.

But Mary Munro has more than the ability to interpret her various roles, she can also dance them—and well. She is lyrical and knows how to use her long limbs. She is, in fact, the kind of dancer that only England can produce; other dancers may dazzle and stun us with their brilliant technique but it is the dancer who can use her technique in the interpretation of her role who completely realises the meaning of the art of ballet.

NEXT MONTH **Watch for the covers of Roland Petit and Colette Marchand, also of Pilar Lopez and her company on the September number (on sale August 25) which will also contain:** *Alice in Wonderland* **and** *Vilia* **in the New Ballets supplement. Anton Dolin will resume his monthly articles with Acting in Ballet. A new** *Swan Lake* **in Russia. Pictures and opinions of the American National Ballet Theatre at Covent Garden. Also news and pictures of companies all over the world. As well as all the usual features.**

August 1953 Vol. 4 No. 8

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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LONDON, CAPITAL OF THE DANCE

AT a time when most capitals in the northern hemisphere pack up and go to the seaside, London settles down to earning its title as the world's most danced-in city. This title has only been earned since the war; previously when one, at the most two, of the international companies came to show us their art, London was just a rather superior provincial date. Today our city is the one in which every company wants, and frequently dreads, to play. They dread it because they know that the present ballet audience is the most knowledgeably critical of any—win a London audience and you can probably win an audience almost anywhere; win a London audience and they will be your friends for life. Failure to win this audience, even if the critics are ecstatic, makes the going pretty tough.

Six major companies—three visitors, three residents—dominate the scene from July to September this year and there is room for them. Gloom-spreaders can emit their doleful forebodings but there will still be room in London for anything that is good. Each of the companies has something to offer to the art of ballet.

In American National Ballet Theatre we have a company full of new world virility, with the desire and ability to create ballets which get their impetus from a native background (something we have so far been unable to achieve in England). From The Royal Danish Ballet we shall realise the importance of preserving a great tradition (something we have not had time to do in England), as well of the noble art of mime (something we have hardly started to realise in England). From Ballets de Paris we shall get the realisation that ballet is still one of the arts of the theatre and that verve, originality and magnificent designing have their honoured place (something that we appear to be forgetting in England).

The credit side of this balance sheet does not entirely lie with the visitors. From Festival Ballet, the visitors in their turn will learn that it is still possible to put on popular ballet in a huge concert hall without any subsidy and still make it something that every branch of ballet audience wants to see. From Ballet Rambert they will learn that, provided you have a personality such as Madame Rambert and a repertoire such as she has built-up over the past twenty years, come war, depression and slump, ballet is indestructible. No further need to point out what can be learnt from the Sadler's Wells Ballet even if their two-week season is hardly representative. Remarkable organisation, a permanent theatre, a subsidy, a realisation that full-length works are the only certain winners in an opera house—and, of course, Margot Fonteyn. These have made our national ballet company what it is.

STILL MUCH TO LEARN

THIS annual international exchange should be as much of a stimulant to the dancers as it is to the audience. It is rather distressing that while most foreign dancers do everything in their power, even to the extent of giving up part of their holidays, in order to see English companies, our own dancers with a painfully few exceptions make no attempt whatsoever to look at, let alone learn from, visiting companies. Those exceptions can be seen night after night watching and learning; not only is their own subsequent performance enriched but their outlook towards their chosen art is broadened.

But there are far too many English dancers who almost boast of the fact that they never look at other companies. It may be that they consider they have reached such an exalted position that no further study is necessary. But Boris Kochno once said, "The difference between the Diaghilev dancers and the dancers of today is that the Diaghilev dancers never stopped learning until the day they retired, today's dancers think they know everything at the age of 21." Wise words, which might be taken to heart.

DANCE AND DANCERS is published monthly on the 25th of the month preceding, and obtainable of all newsagents, bookstalls, ballet shoe shops and music shops, by giving a firm order or by postal subscription. Post free terms: One year 20/-, half year 10/-; H.M. Forces half price in Coronation Year (Foreign: pay in sterling or by International Money Order or through agents listed at foot of page 26) Single copies 1/8 post free. A loose leaf binder, valued 10/6, is presented with every new two year subscription.

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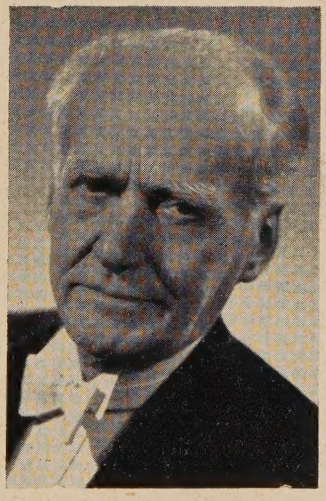

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Above: Mona Vangsaa as Teresina and Borge Ralov as Gennaro in the final act of Bournonville's great classic, Napoli. *This work has been given continuously at the Royal Danish Theatre and almost every Dane knows the ballet from childhood.*

Left: Fredbjorn Bjornsson as Franz and Inge Sand as Swanilda in Coppelia. *This version is considered by many to be the finest version of the famous classic to be seen today.*

Viking invasion '53

by PETER WILLIAMS

Photographed by H. J. Mydtskov

The Danish invasion of the Royal Opera House, Covent Garden, will be more gentle than the Viking invasions of old but the impact of seeing the Royal Danish Ballet, with its tradition of over 200 years, may have similar repercussions on ballet history.

Background on the Baltic

CITY of luminous copper roofs, city of Baltic breezes, city eternal where the past and present hardly know a dividing line, city whose national and royal theatre is its focal point—that is Copenhagen. "Wonderful, wonderful," it has recently and rightly been called in a popular ballad.

To the Royal Danish Theatre in 1775 came a Florentine, Vincenzo Galeotti, where remained active until 1816. In the 41 years of his service he created a fine company of dancers and an equally fine repertoire (his only surviving ballet is *Les Caprices du Cupidon*) for them to dance. So it was that Danish Ballet was built on a solid and lasting foundation.

It was, though, a Dane who built the edifice up on this foundation, for August Bournonville rescued the ballet from the inevitable lean period which follows the reign of a great master. Thirteen years elapsed between the time that Galeotti ceased his activities and the time that August Bournonville took over from his father, Antoine, who was Galeotti's successor.

Apart from its many other qualities, one of the most fascinating things about the Danish Ballet is the fact that it is still the nearest we shall get to the French school of dancing of the time of Vestris. August Bournonville received his final training from Vestris in Paris and his appearances at the Grand Opéra there were highly successful. What Bournonville learnt in Paris has been handed down from ballet master to ballet master—through his favourite pupil, Hans Beck, to Harald Lander who only left the Royal Danish Ballet two years ago to go himself back to the Paris Opéra—to the present ballet master, Niels Bjorn Larsen.

But although Bournonville preserved the French school he was far from happy about continuing the then current practice of using only women dancers. He himself was a fine dancer and a handsome one, nor does he appear to have been a person who was content to hide his light under any bushel. He wanted to build up ballets around himself and also give other male dancers equality with the female dancers. The result has produced a classical repertoire in which the ballerina is by no means of overshadowing importance. Ballerina roles there certainly are in all his works but, except for the title role in *La Sylphide*, there is nothing of the Giselle-Aurora-Odette-Odile class in the existing Bournonville repertoire. In each of his works can be seen a fine balance between the principal male and female dancers, the mime roles and the ballabiles for the *corps de ballet*—an equal distribution unknown elsewhere in nineteenth century ballet.

To an audience such as the Royal Danish Ballet will play to at Covent Garden in August this lack of great ballerina roles may seem strange, but there is ample compensation even for those who are only interested in great names.

Apart from his perpetuation of the French school and his remarkable capabilities as an organiser and ballet master, Bournonville's great contribution to the art of ballet was his choreography. There is unending fascination in discovering his remarkable invention as his classics are revived, year after year, in Copenhagen. The way he interwove *demie-caractère* and character dances into a classical formula was unique. His balleticised (horrid word but no other properly applies) Scottish dances in act I of *La Sylphide*, his treatment of the Neapolitan tarantella in *Napoli*, his clog dances for the peasants in *Kermesse in Bruges*, his traditional Danish dances *Et Folkesagn* are outstanding examples of this.

Preservation of Classics

So, as the main body of the Russian classical repertoire consists of works in the style of Petipa or Ivanov, does the Danish repertoire and school spring from Bournonville. An English audience, unprepared for what they are going to see, might be rather surprised at some of the characteristics of this school—the bent knee, the rounded *port de bras*, a certain coyness unknown in western European schools of today. All these things take a bit of getting used to when you have only known the hard brilliance of the Russian-inspired schools but it will soon be realised that it has more than museum-value. All the classics have retained the atmosphere of the period in which they were created to a remarkable degree.

During the season at Covent Garden we shall be lucky enough to see three major Bournonville classics—*La Sylphide*, *Napoli* and *Et Folkesagn*—and one fragment. The fragment, *Konservatoriet*, is an act from a full-length work which shows a class of the time that Bournonville was with Vestris in Paris. Apart from being a charming class-room divertissement it is perfect for showing the Bournonville school.

Continued on page six

Another great feature of the Danish school is the perfection of the mime scenes which play such an important part in all classics. In most of the classic repertoires of today, the mime scenes have been slashed to the barest minimum—slashed to the point where what remains is pointless and lacking in any sense. So unimportant have mime scenes become that little time is given to them; second-rate artists, with vague knowledge of the mime vocabulary are generally thrown on to get through them as best they may—there are, of course, notable exceptions but this is the general rule.

Every little role has, in Denmark, been handed down from generation to generation. Therefore there becomes a reason for everything that everyone does on the stage—none of that standing about in uncomfortable huddles which frequently occurs in productions of *Giselle*, *Coppelia* or *Sleeping Beauty* to mention only three flagrant examples. Nor is the mime merely confined to the set gestures which are so drearily instilled into the dancers in most of our academies.

The great Danish mime, Gerda Karstens, has almost ballerina status. Her Madge in *La Sylphide*, her Muri in *Folkesagn*, her Quaker in *Caprices du Cupidon*, her Headmistress in *Graduation Ball* become, in their various ways, important roles without upsetting the balance of the ballets. London will not, unfortunately, see her Bertha in *Giselle* nor her Burgher's wife in *Kermess in Bruges*—more is the pity. Equal to Karstens on the male side is Niels Bjorn Larsen with Svend Erik Jensen a close runner-up. But every member of the company has a respect and complete understanding as to how his or her role fits into the pattern of the ballet concerned.

When it comes to the Bournonville classics it is impossible to make any comparison with classical productions in other places for the very simple reason that no other company in the world has them in their repertoires.

There is one classic, however, which is in almost every repertoire and which the Danes give with an understanding and verve unknown elsewhere. Their *Coppelia* has been lauded by all who have had the good fortune to see it—and rightly so. Now, at last, the outside world is to be given the chance to share this, what can only be described as, joyous experience. The dear old ballet comes alive in a miraculous way and seems to belong to the spirit of youth.

True, it has been turned into a *demie-caractère* ballet with a last act completely different to the original French and Russian versions. True also that Denmark is a country more suited to *demie-caractère* than we are and the Danish version should probably not be copied by us. But there are many production details we could well copy and which would turn our versions of this work into something we wanted to see instead of something we want to avoid.

No solar system

In a company which has no star system and in which every one of its members plays such an important part for the good of the whole, it would be wrong to lay too great an emphasis on any particular dancer. The London audience will find its own favourites. Margrethe Schanne will receive acclaim for her Sylphide, Inge Sand for her Swanilda, Kirsten Ralov and Mona Vangsaa for their portrayals of Teresina in *Napoli* and other roles. In addition Mette Mollerup will score a personal success in *Graduation Ball*. While Kirsten Simone, though lacking the experience in great roles, will be considered to show promise of future ballerinadom.

It is with the male dancers that the company will have its greatest success. The elevation and beautiful line of Erik Bruhn in almost every role; the bubbling personality and verve of Fredbjorn Bjornsson in all he does, particularly in *Coppelia* and *Graduation Ball*; the style of Borge Ralov as Gennaro in *Napoli* (his Albrecht and Petrouchka will not, unfortunately, be seen in London). These are but a few in a formidable array of male strength.

It is not easy to see how a company that has remained in its own native setting for over two hundred years, with few sorties to the outside world, will stand up to the violent and lusty ballet-battleground that London has now become. It is fortified against stern criticism because it gets that in full measure from the most intelligent bunch of Danish critics.

But in Copenhagen the atmosphere is right and everyone connected with the Royal Theatre knows his or her place. There is a lot of stage mechanism, handed down from one generation of stage-hands to the next, that might not be so impressive in theatres that have so wrongly discarded this important branch of theatre magic.

Gerda Karstens as the Headmistress and Svend Erik Jensen as the visiting General in Lichine's Graduation Ball.

There is also custom in Denmark which allows the children of the Ballet school to take part in the performance. In this way the young students can become thoroughly familiar with roles they may take in later life; their presence also adds considerably to the performance as a whole.

Even if these things are not quite the same as they are in Copenhagen there is still much that will come as a revelation to an English audience—the value of sound and intelligent production; the importance of the realisation, and upholding, of a great tradition of both dancing and mime; the advantage of having a school attached to a theatre. It will be seen that it is not far from the truth in stating that what the Comédie-Française means to the straight theatre so does the Royal Danish Ballet mean to the art of ballet.

Kirsten Simone as Hilda and Erik Bruen as Ove in Et Folkesagn. *Two trolls, Niels Bjorn Larsen as Diderik and Svend Erik Jensen as Viderik, are seen in the background.*

COVER STORIES

This month's front cover, by H. J. Mydtskov, is of Margrethe Schanne of the Royal Danish Ballet in Bournonville's *La Sylphide*. This ballet will be seen at Covent Garden when the Danish Company opens its first London season on August 11.

MARGRETHE SCHANNE became a member of the Royal Danish Ballet in 1940 and three years later she rose to the rank of solo-dancer (equivalent to ballerina in other companies). She danced the title role in *La Sylphide*, a role she has made something personal to herself, also in *The Story of a Soldier; Morning, Noon and Night;* Odette in *Swan Lake* and the title role in *Giselle*. As well as these she dances many other principal roles in the repertoire. In 1947 she appeared with Les Ballets des Champs-Elysées and was seen with that company in London when, amongst other things, she danced in the *Bluebird pas de deux* with Jean Babilée. Returning to Denmark she later appeared with the Stockholm Opera in 1951. If any dancer can be said to be principal ballerina of the Royal Danish Ballet, Schanne is her. She is the finest exponent of the Bournonville school, as well as giving other classics with great distinction.

The back cover, by Roy Round, is of Keith Beckett as the Mad Hatter in Michael Charnley's new work, *Alice in Wonderland*, for Festival Ballet. This ballet had its London premiere on July 9, which was the opening night of the company's current Coronation season at Festival Hall.

KEITH BECKETT was born at Bletchley, Buckinghamshire. His first school was the Vera Todd School of Dancing at Wembley. Here he was seen by Grace Cone and after being awarded a scholarship at the Cone-Ripman School, he appeared in a number of straight plays. In 1946 he was awarded the Adeline Genée Silver Medal and after that he completely turned to dancing. Two years later, on his release from the Army, he appeared in *High Button Shoes* and *Tough at the Top*. In 1950 he joined Festival Ballet, where he has remained ever since, dancing a great number of roles with excellence and a Petrouchka that is outstanding.

Royal Parallel

Part III. Post-War Years

Compiled by Clive Barnes

1945

A CONTINUATION OF THE YEAR BY YEAR SURVEY OF THE RISE OF BRITISH BALLET FROM THE TIME THAT PRINCESS ELIZABETH WAS BORN UNTIL SHE WAS CROWNED ELIZABETH II

FOR British ballet 1945, that year of victory, was uneventful. Between its great efforts of war and peace, 1945 came as a quiet intermission. The only new ballet produced during the year (apart from Hans Zullig's *Le Bosquet* for the ex-patriate Ballets Jooss) was given by Ballet Rambert. This was Frank Staff's *Un Songe* to designs by Ronald Wilson and music by Lekeu. The work failed to survive the year and of more importance was Rambert's production of *Giselle Act II* for the same season at the King's, Hammersmith. International Ballet appeared in London at the Princes and His Majesty's and continued to tour the provinces.

A significant change crept into the programmes of the Sadler's Wells Ballet during their remarkably successful season at Sadler's Wells; for the first time in the history of the company the names of dancers appearing in the full-length classics was included in advance publicity.

1946

The Princess, released from her war-time duties, showed an ever-increasing interest in the arts. On July 11 she received the honorary degree of Bachelor of Music and in August she was invested as a Bard at the National Eisteddfod of Wales.

THE year may well be considered by the dance historians of the future as the most important in British ballet. It was the year in which Sadler's Wells Ballet made the Royal Opera House, Covent Garden, its permanent home. The lease of the house had been taken over by the music publishers, Messrs. Boosey and Hawkes, and they resolved to turn it into a national lyric theatre. In 1939 the Wells first appeared at Covent Garden, when they danced *The Sleeping Beauty* at a Royal Gala in honour of the French President. The same ballet was selected for their debut as the Garden's resident company. The first performance took place on February 20 in the presence of the Royal Family. The new designs by Oliver Messel were of a lavishness unknown to the company before. Fonteyn was the Aurora, Helpmann doubled Florimund with Carabosse, Grey was the Lilac Fairy and May and Rassine the Bluebirds. The production enjoyed an immense success and was given night after night before capacity audiences. During the season May, Grey and Shearer all danced Aurora.

Before the end of the season the company revived for the Covent Garden stage *The Rake's Progress*, *Nocturne*, *Miracle in the Gorbals*, *Dante Sonata*, *Les Patineurs*, *Les Sylphides* and *Hamlet*.

On June 12 a new production of *Giselle*, danced by Fonteyn and Rassine, was given. Earlier the company had presented its first two creations at the Opera House, *Adam Zero* on April 10 and *Symphonic Variations* on April 24. Helpmann's *Adam Zero*, with designs by Roger Furse and music by Arthur Bliss, symbolised the life of man by analogy with a ballet company. Although it made use of the Opera House's resources, it was not a resounding success. Success in abundance came with Ashton's *Symphonic Variations* to the Franck music with Fedorovitch designs. This plotless work, danced by Fonteyn, May, Shearer, Somes, Shaw and Danton, received acclamation on all sides.

In the autumn the company appeared in Vienna, the favourable reaction of the Viennese critics being particularly interesting, as, for the first time, the Wells were meeting an audience that could compare them with the Soviet Ballet.

The winter season opened with a new production of *Coppelia* danced by Fonteyn, Helpmann and Rassine. Swanilda was later danced by Shearer and Dale. The last new production was Ashton's *Les Sirenes* on November 12. Designed by Beaton with Berners music, the ballet unsuccessfully attempted to recapture the zany genius of *A Wedding Bouquet*. The year looked like fading on the low note of the company's exceedingly poor revival of *Carnaval*, which was allowed to die after only a handful of performances, but on December 19 the full-length *Swan Lake* was restored to the Wells repertory.

April 8 saw more ballet history made when the Sadler's Wells "second" company, then called the Opera Ballet, made its first bow before the public. Led by June Brae, Leo Kersley, Claude Newman and, later, Alan Carter, it included many young dancers now famous. Its first Assistant Director was Ursula Moreton, and Peggy Van Praagh was its Ballet Mistress and producer. The formation of this company was a great stride forward in the establishment of the present Sadler's Wells Organisation.

On its first night it presented Andrée Howard's charming *Assembly Ball;* on May 27 Celia Franca's *Khadra*, Sibelius music, Honor Frost designs, was added to the repertory. Later during the winter season Anthony Burke presented his first professional ballet, *The Vagabonds*, to Ireland music and Vivienne Kernot designs. On November 26 Andrée Howard created *Mardi Gras*. This sensitive but under-estimated choreographic nightmare was beautifully designed by Hugh Stevenson, with a workmanlike score by Leonard Salzedo.

Ballet Rambert opened the year with a most successful two-month tour of Germany. During the summer Marie Rambert celebrated the first 20 years of her company with a six weeks' season at the Sadler's Wells Theatre. On the first night Gore's *Mr. Punch* received its premiere. To music by Arthur Oldham and designs by Ronald Wilson, the ballet had much grotesque invention. The season also saw Rambert's great production of *Giselle* for the first time. Danced by Sally Gilmour and Gerard Mulys (in the absence of Gore), with designs by Stevenson, this production (though since equalled by both Festival Ballet and the Wells) at the time set a new standard for the revival of the 19th-century classics in this country.

Left: Robert Helpmann's Miracle in the Gorbals *was a modern morality play in ballet form. A stranger, possibly Christ, comes to a Glasgow slum and raises a suicide girl from the dead, but the people turn against him and kill him. David Paltenghi as The Official, Pauline Clayden as the Suicide and Robert Helpmann as The Stranger. Photo: Mandinian.*

Below: Ashton's The Quest, based on Spenser's Faerie Queen. *Rassine as Sansloy, Franklin White as Sansfoy and David Paltenghi as Sansjoy. Breyl Grey as Duessa is seen centre. This ballet was the first that John Piper designed. Photo: Tunbridge-Sedgwick.*

International Ballet continued their policy of bringing ballet to the people and the people to the box office. During a summer season at the Coliseum they presented Milton's *Masque of Comus*. Produced by Leslie French, with choreography by Mona Inglesby, decor and costumes by Doris Zinkeisen and a cast that included the singer Constance Shacklock. Madame Egorova was brought over from Paris to give company classes. Most significant of all in December the company gave a season at the Davis Theatre, Croydon. This was the first time a ballet company had appeared in a suburban cinema in this country. The success of the experiment opened a new doorway to the popularisation of ballet.

One British choreographer in 1946 came into his own via American Ballet. During Ballet Theatre's summer season at Covent Garden Antony Tudor, somewhat neglected when resident in Britain, found himself hailed as a choreographer of international importance. His ballets *Pillar of Fire*, *Romeo and Juliet* and *Undertow* were given their British premieres.

The year's work ended on December 12 with the Lambert-Ashton-Ayrton production of Purcell's opera, *The Fairy Queen*, which utilised the combined forces of the Sadler's Wells Ballet and the newly born Covent Garden Opera. The *pas-de-deux* Spirits of the Air Ashton arranged for Fonteyn and Somes is one of the most justly celebrated *pas-de-deux* in modern ballet.

1947

On April 21 the Princess, while on the State visit to South Africa, came of age. Later the same year, on November 20, she was married to the Duke of Edinburgh. Her life of complete dedication to her people had begun.

THE year opened auspiciously for ballet with the award of a C.B.E. to Ninette de Valois in the New Year's Honours.

1947 at Covent Garden—Massine's year. The great Russian dancer and choreographer had come to this country to dance and act in a dramatisation of the Brahms-Simon novel, *A Ballet in the Ballet*. This after touring the provinces collapsed before it reached London. Ninette de Valois invited him to stage and dance in two of his most famous ballets, *The Three-Cornered Hat*, given on February 6, and *La Boutique Fantasque*, given on February 27.

For many of the audience this provided their first acquaintanceship with that great dancer and those fine ballets, and not only did Massine dance with apparently unimpaired brilliance, but the company itself appeared to find a new vigour and polish in the inspiration of their first distinguished guest artist.

The remainder of the season was taken up by consolidation of the existing repertory and no new works were produced. During 1946 the company had shouldered the burden of playing at Covent Garden single-handed. From the beginning of 1947 onwards it shared the programme time with the Covent Garden Opera Company.

At the end of the year, on November 18, de Valois's *Checkmate* was revived for the first time since its loss during the Low Countries tour of 1940. On November 26 Massine produced Le Cocq's *Mam'zelle Angot*, a reworking of a ballet he had previously created in America with a delightful Derain decor. The company gave it an excellent performance and in the role of the Barber Alexander Grant became a star overnight.

During the year the company continued to tour Europe, going to Prague, Warsaw, Posnan, Malmo and Oslo.

The Sadler's Wells Opera Ballet was now known as the Theatre Ballet. It revived de Valois's *The Haunted Ballroom*, with June Brae and Alan Carter in the leading roles. In February Celia Franca and Honor Frost, the team that had already produced *Khadra*, collaborated on *Bailemos*, a pseudo-Spanish work, to the Massenet ballet music for *Le Cid*. March saw the revival of *La Fete Etrange* of the beautiful and moving Howard-Fauré-Fedorovitch ballet, first produced during the war for the London Ballet.

The company made encouraging progress during the year and at the beginning of their winter season Frederick Ashton created *Valses Nobles et Sentimentales*. Set to the famous Ravel music, with evocative designs by Fedorovitch, this sensitive ballet was another example of the fruitful collaboration between the choreographer and his designer. During the year Anne Heaton, Nadia Nerina and Donald Britton migrated to Covent Garden and a new group of young dancers started to come to the fore, including Elaine Fifield, Maryon Lane, Patricia Miller, David Poole and Pirmin Trecu.

Ballet Rambert came of age. From May 19 through to June 28 the company gave a twenty-first birthday season at the Sadler's Wells Theatre. Two new ballets were given: Gore's *Plaisance*, with Rossini music and designs by Harry Cordwell; Howard's *The Sailor's Return* to music by Arthur Oldham, first presented on June 2. This notable narrative ballet (the first two-act ballet to be created by a British choreographer), based on the novel by David Garnett, was a fine achievement, rich in characterisation.

The company followed this season with a long autumn season at the King's Theatre, Hammersmith, during which Gore's *Concerto Burlesco*, with music by Bartok and designs by Eve Swinstead Smith, was first given. At the end of the year it embarked on its prolonged and successful tour of Australia and New Zealand.

International Ballet gave a London season at the Adelphi Theatre. The important events of the season were a new full-length production of *Swan Lake* and the appearance as guest artists of Nana Gollner and Paul Petroff. At the premiere the leading roles were danced by Inglesby and Spurgeon. Gollner, unfortunately, was ill for much of the season, but when she was able to appear she proved herself to be among the first rank of contemporary ballerinas, particularly when restored to health she was dancing with the company during the provincial tour.

The Anglo-Polish Ballet gave what proved to be a farewell season at the Saville Theatre opening on March 26.

New ballet companies came and went with alarming frequency. Few of these companies were of any artistic pretensions or importance, but during 1947 a company was formed that was to play a brief but significant part in ballet history—the Metropolitan Ballet. At first led by ballet-master Victor Gsovsky and dancers Colette Marchand and Serge Perrault, it started its tour of the provinces and suburbs in the spring of the year. Although initially carrying a poor repertory, its dancers enabled it to make a moderately favourable impression. In November it appeared at the King's Hammersmith, with Cecilia Blatch as director and Nicholas Beriosoff as ballet-master. The dancers included Sonia Arova, Celia Franca (also ballet-mistress), Erik Bruhn, Paul Gnatt, Eric Hyrst and, making her English debut, Svetlana Beriosova. Frank Staff produced a new ballet for this season, *The Lovers' Gallery*, with decor and costumes by George Kirsta, to music of Lennox Berkeley.

Peggy van Praagh as Swanilda in the second act of Coppelia. *Having retired from a distinguished dancing career after the war, she became first ballet mistress and then director of the Sadler's Wells Theatre Ballet.*
Photo: Anthony.

Television Ballet was getting under way in England and on May 23 *Symphonic Variations* and *The Three-Cornered Hat* were televised direct from the Opera House. On June 15 the RAD Production Club presented a ballet, *Morceaux Enfantins*, by a young unknown South African dancer, John Cranko.

1948

The young Princess took an ever-increasing part in the life of the country. In May she, accompanied by her husband, visited Paris, where the French people gave the Royal couple a great reception. On May 31, as President of the Royal Society of Arts, she presided at the first meeting of the council of the Festival of Britain, 1951. On November 14 the following Court Circular was issued from Buckingham Palace: "The Princess Elizabeth, Duchess of Edinburgh, was safely delivered of a Prince at 9.14 p.m. today."

A REMARKABLY full year for the Sadler's Wells Ballet. The first new work was Ashton's *Scenes de Ballet*, to music by Stravinsky with designs by André Beaurepaire. Enormously difficult to dance, its spiky sophistication has an individual beauty.

On May 20 a Royal Gala performance was given on the occasion of the revival of Ninette de Valois's ballet *Job*. With impressive new designs by John Piper, and the orchestra conducted by Sir Adrian Boult, Vaughan Williams' Masque for Dancing was revealed once more as the finest ballet score England has yet produced. On the same evening Alicia Markova and Anton Dolin returned from America for a series of guest performances with the company. Dancing the *Don Quixote pas-de-deux* they renewed old friendships and gained new admirers among the audience. They later appeared in *Giselle*, the full-length *Sleeping Beauty*, the full-length *Swan Lake*, *Les Sylphides* and Dolin danced once more the role of Satan in *Job*, which he had originally created. A memorable series of performances.

To be concluded

Next month's final instalment will bring Royal Parallel up to the end of 1949.

The two escorts, deceived by the masks, chase the wrong girls. Above: Lana Kassinova and Esteban Cerda. Right: Graham Smith and Hermione Harvey.

Photos: Paul Wilson

NEW BALLETS

DOMINO

First given by Ballet Workshop at the Mercury Theatre on Sunday, June 7, 1953.

Choreography by Peter Darrell. Music by Serge Lancen. Decor and costumes by Tom Lingwood.

Cast: HERMIONE HARVEY and GRAHAM SMITH, LANA KASSINOVA and ESTEBAN CERDA

THE CHOREOGRAPHER

PETER DARRELL, trained at the Sadler's Wells School, was one of the original members of the Sadler's Wells Theatre Ballet. He stayed with this company for over a year, during which time he created, among other roles, one of the cavaliers in *Valses Nobles et Sentimentales*. He left Sadler's Wells to appear in the ill-fated Cochran musical *Tough at the Top*, and later went to Sweden to dance at the State Theatre in Malmo.

On his return to England he made his first appearance at Ballet Workshop, dancing Eric Hyrst's role in the revival of Jack Carter's *Stagione*. In 1951 he produced his first ballet, *Midsummer Watch*, an insubstantial but quite charming work. Last year he made two ballets for the Workshop, *Farewell* and *The Tell-Tale Heart*. The first of these was an ambitious divertissement, the second an interesting experiment in which the choreographer attempted to dramatise the Poe short story, which was narrated off-stage.

On Boxing Day, 1952, he created a work for London's Festival Ballet, the company of which he was then a member. This was a reworking of the ballet first choreographed by David Lichine, *Harlequinade*.

This year he has left Festival Ballet and become a free-lance dancer and choreographer. His ballet *Les Chimères* (reviewed last month), as well as showing the fluent ease which has marked his choreography from the first, had far more originality of dance invention than hitherto and may be regarded as his most successful work to date.

THE BALLET

DARRELL'S ballet *Farewell* was something like a rider to Ashton's *Les Rendezvous*. In *Domino* he has attempted a ballet not entirely dissimilar from the older choreographer's *Les Masques*. Two boys and two identically dressed girls (naturally wearing masks) have a date. The girls exchange the flowers presented to them by their respective escorts and the boys blindly chasing their floral tributes each pay court to the right rose but the wrong girl. There follows the unmasking of the girls and the discomfiture of their lovers.

The situation is quite a promising one for ballet, although it would possibly have been given more point had the deception of the suitors been intentional rather than careless: one can imagine a *Cosi fan Tutte* in reverse, which would have spotlighted the fickleness of the male of the species.

The choreography is, as one now expects from Darrell, very easy and assured, but it did not have the wit that could have turned a choreographic essay into a ballet of chic. In *Les Masques* the four key figures of the quadrilateral of mistaken identity are clearly defined by the choreographer. Darrell in *Domino*, as in the past, has relied too much on the standard classical vocabulary to depict his characters. So it is that his laughs are those derived from the situation and not the dancing. However, the young choreographer is carefully learning the craft of ballet-making, the construction of the work and the arrangement of exits and entrances was unimpeachable.

Serge Lancen may be remembered for his score for an earlier Workshop production, *Le Belayeur*, and in Domino, as in his previous effort, he has delivered a workmanlike and tuneful score. Michael Hobson apart, he is probably the most promising of the new composers unearthed by the organisation.

Tom Lingwood's decor and costumes, strongly influenced, one imagines, by Fedorovitch, are handsome, pleasing and admirably suited to this type of ballet. Among the cast the girls, Hermione Harvey and Lana Kassinova, seemed more at home in the work than their short-sighted suitors.

Clive Barnes

A review of Wendy Hilton's *Four Songs*, and other works also new to the recent programme, appears on page 20 of this issue.

At the unmasking the two suitors think they have been chasing the girl of their choice—but they are wrong

Smith
Kassinova
Harvey
and Cerda

BLOOD WEDDING

First given by the Sadler's Wells Theatre Ballet at the Sadler's Wells Theatre on Friday, June 5, 1953.

Scenario by Denis ApIvor and Alfred Rodrigues based on the play *Bodas de Sangre* by F. Garcia Lorca. Choreography by Alfred Rodrigues. Music by Denis ApIvor. Decor and costumes by Isabel Lambert.

Cast

Leonardo (a married man) .. .. DAVID POOLE
The Bride .. .. ELAINE FIFIELD
The Moon .. .. KENNETH MACMILLAN
Death .. .. SHEILAH O'REILLY
Servant .. .. YVONNE CARTIER
Leonardo's Wife .. .. DOREEN TEMPEST
The Bridegroom .. .. PIRMIN TRECU
His Mother .. .. MARGARET HILL
The Bride's Father .. .. .. GRAHAM McCORMACK
The Bridegroom's Friends DAVID GILL, MAURICE METLISS
Villagers, Peasants, Wedding Guests:
STANLEY HOLDEN and Misses FARRANCE, NISBET, WADSWORTH; Messrs. DAVIES, McALPINE, MOSAVEL, SHIELDS, TREVOR
Children LOUISE CARLEY, JOAN KING, MADELEINE WHITE
The Trees of the Forest .. Misses ASTILL, AUSTIN, BARNES, BISHOP, BLAKENEY

Photographed by Denis de Marney

The Bride (Elaine Fifield) and Leonardo (David Poole) together in the forest, having escaped from her wedding.

STORY

A village in Southern Spain.

Scene 1. *Night.* Leonardo, a married man, is secretly meeting a young bride-to-be. The Moon, condemned to eternal coldness, longs for red blood to warm his heart. Death seeks to aid him. They draw the lovers together.

Scene 2. *The following day.* Leonardo and his wife and the Bridegroom and his Mother arrive at the house of the Bride's father, for the formal betrothal. Leonardo's wife senses the imminent tragedy.

Scene 3. The wedding has taken place. Guests are dancing. At the height of the rejoicing Leonardo carries the Bride away into the forest. Armed with a knife the Bridegroom follows them.

Scene 4. *A forest. Night.* The lovers seek shelter from the pursuers among the trees. The Moon takes away the shadow of the trees from the lovers and Death follows them. They are discovered by the Bridegroom. Leonardo mortally wounds the Bridegroom, who avenges himself with his last breath. Both men fall dead.

Scene 5. *The next day.* Children are playing in the village. The bodies are borne in solemn procession. The Mother of the Bridegroom takes the knife from her dead son's hand. With tragic dignity she resists an impulse to kill the Bride. As the villagers depart dusk falls. The children resume their game.

CHOREOGRAPHY

THE art of the drama and the art of the ballet have much in common. Beyond this common ground lie those territories particular to each of the two arts. Cranko's *Harlequin in April* and Eliot's *The Family Reunion* are both examples of the dramatic theatre, but both exploit the peculiar excellence of their respective media.

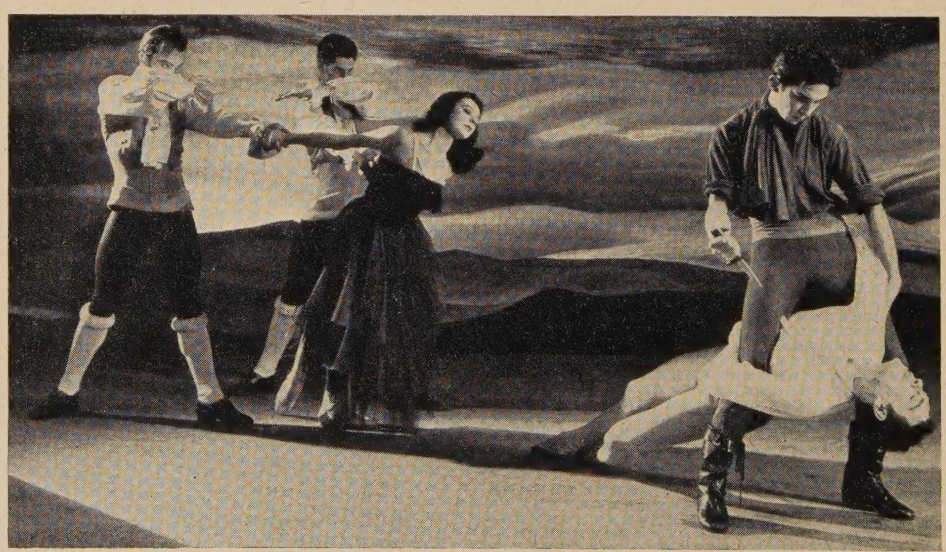
As these two media are so alike in their methods of presentation, yet so dissimilar in their appeal to our emotions and intellect, the translation from one medium to the other is dangerously difficult. Imagine *Swan Lake* as a play or *The Cherry Orchard* as a ballet and the point becomes self-evident.

How is this translation to be effected? In *Hamlet* Helpmann used his ballet as a fantastic commentary on the play and, despite its somewhat pedestrian choreography, the work has validity and interest as a ballet. Similarly, in his translation of *Romeo and Juliet* Tudor transformed the play into a Renaissance pageant and revealed throughout, great literary sensibility for the spirit of his source. On the other hand, in the Swedish ballet *Miss Julie* Birgit Cullberg sought, with disastrous results, to represent literally the action of Strindberg's play in her choreography.

In his new ballet, *Blood Wedding*, Rodrigues has also attempted a more or less literal translation of Lorca's play. It is difficult (but not impossible as audiences at Sadler's Wells vociferously prove) to applaud any process that melts down a first-class play into a third-rate ballet. He has pulled down a human drama of power and passion to the level of an Apache dance. Are there not themes enough for ballet without plundering the realms of literature? How can ballet progress if it is only to do badly what the drama can do well.

The standard of the actual choreography was variable. Though far and away higher than the unfortunate *Miss Julie*, the mixture of head-clasping expressionism, psuedo-Spanish junketing, classical dancing, de Mille-like fights and Petit-like seductions never resolved itself into a choreographic unity. Furthermore, the second scene is almost entirely taken up by uninteresting mime only relieved by a tortured *pas de deux* for the lovers and an agonised dance by Leonardo's wife, which reminded me of nothing so much as the Young Wife's solo in Cranko's *Sea Change*. Yet even the curate's egg was good in parts, and some of Rodrigues's choreography shows an advance on his earlier *Ile des Sirenes*.

As far as Rodrigues's future is concerned, the ballet possesses at least two most gratifying features. In the first place the complicated story is told with absolute clarity; secondly, Rodrigues occasionally gives us moments of quite considerable theatrical effectiveness. A good example of this is provided by the ballet's closing moments, making subtle use of children,



Leonardo kills the Bridegroom (Pirmin Trecu). The Bride is held captive.

The Moon (Kenneth Macmillan) and Death (Sheilah O'Reilly) with the bodies of Leonardo and the Bridegroom.

as in Alban Berg's *Wozzeck*, as the spectators to the disaster. Although missing the dramatic irony of Lorca's ending, here the ballet did rise from its slough of melodrama to some degree of tragic feeling. But let us hope that for his next ballet Rodrigues will steer clear of literature and employ his talents to the making of a ballet that points to the possibilities of the art and does not underline its limitations.

DANCING

VERY intense. Only David Poole and Margaret Hill really had the measure of their roles. Poole's Leonardo was almost credible, a great achievement in the circumstances. He most certainly is a dominating stage personality. Hill had to build up the role of the Bridegroom's Mother (one of Lorca's central characters) from almost nothing. Her fine performance did something to restore the balance of the play, which the choreographer had apparently disregarded.

Elaine Fifield was pretty where she should have been voluptuous, the kind of girl who would cause a stir at a vicar's tea party, but not a cataclysm in a Spanish village. Pirmin Trecu, normally a sensitive actor, seemed to imagine the type of characterisation required of him was the wide-eyed peasant boy of *Summer Interlude*. But then the entire company looked not much less like Spanish peasants than would fashion models. None of them appeared as though they could spit.

Clive Barnes

MUSIC

WHEN a story of the dramatic force and strength of Lorca's *Bodas de Sangre* is to be translated to the ballet stage, so much must depend on the music provided for it. Simply to act such a story in dumb-show stylised into ballet movements is not enough: something of the power of words is necessary, and this music can do far more dramatically than movement alone.

With the original work as an obvious inspiration, Denis ApIvor has provided the new ballet, *Blood Wedding*, with what is probably one of the most powerful original scores of recent years. If he has used technical devices to secure some of his effects, these, as in *Mirror for Witches*, are only the skeleton of his construction: they are fully clothed with living music which, in its sweep and impetus, matches completely such parts of the story as Rodrigues has taken for the purposes of the ballet.

ApIvor has used a command of orchestration to create his drama in conflicting sounds, pitting a blaze of brass against legato strings, forcing wind and percussion through the writing so that the scoring develops with all the logic and intensity of the original play. Percussion at times dominates the music and what virtuosity ApIvor demands—and gets—from the percussionist!

There is nothing clever and merely cerebral in this music—it is frankly emotional and dramatic, and in the inevitable cutting of the story to make a ballet it is this music which provides the dramatic foundation on which the whole ballet stands. It not only seems to force the action along, but as music can be at the same time both objective and subjective, it provides the commentary which in ballet has far greater power over the emotions than what is actually seen on the stage.

Apart from the recognisable rhythms of the set dances, Spain is subtly suggested rather than obviously pictured. The whole score is ideal for its purpose and music and choreography never quarrel, each seeming to complement the other.

David Hunt

DECOR

IN creating the mood of Garcia Lorca's *Bodas de Sangre*, Isabel Lambert has been most successful in her setting. The arid, parched landscape over which vultures seem permanently to hover is the right environment for an overwhelming tragedy. The scorched earth of dull red and ochre is listless and unyielding. The folding house—opened out to represent a courtyard, closed to represent an exterior—is ingenious. Opposite this, the wings painted to follow and enlarge the backcloth, seem wrong. Lambert has fallen into the same trap which ensnared her in her second scene for *Tiresias*—it is impossible to give a greater feeling of space by treating flat wings in the same way as the backcloth. The straight hard lines of the flats, the impossibility of lighting these flats similarly to the backcloth, make the setting look stylised where realism is obviously needed.

In the play, Garcia Lorca has given some very precise instructions about the costumes and, although the ballet is admittedly only loosely based on *Bodas de Sangre*, it would have been as well to have paid more heed to these instructions. Had the work not been placed in Southern Spain (it is possibly Granada), and had not many of the movements been based on regional dances, a deviation would have been permissible. But there is no escaping the fact that the work is unmistakably meant to be placed in Spain and few writers knew the soul of their country better than Lorca.

The Bride goes to her wedding in red, a quite unheard of occurrence, yet her dress is described as being black with a white wreath. Again, although the Bride might have appeared before her lover on her pre-nuptial night in her nightdress she would never have appeared before her intended relatives in such attire. The Bridegroom should have worn a black suit and never the white tights which he is given. The costumes for the peasants are quite a muddle. The Bridegroom's mother should have been far more imposing in her black, as she was slightly richer than the rest; also she would have used the fan she has been given for it is a most expressive weapon which no Spanish woman would fail to use at every opportunity.

The Moon and Death are not stylised figures as here represented: the Moon is a woodcutter and Death is an old beggar woman. The poetic realism of Lorca needed more understanding if his writing was to live at all in ballet form.

Peter Williams

The Mother of the bridegroom (Margaret Hill) resists the temptation to kill the Bride, who has been the cause of the tragedy, as the curtain falls.

The Queen of the Air (Margot Fonteyn) and her Consort (Michael Somes).

HOMAGE to the QUEEN

First given by the Sadler's Wells Ballet at the Royal Opera House, Covent Garden, on Coronation Night, Tuesday, June 2, 1953.

Choreography by Frederick Ashton. Music by Malcolm Arnold. Scenery and costumes by Oliver Messel. Lighting by John Sullivan.

Entree

Procession of the Four Elements

The Queen of the Earth .. .. NADIA NERINA
Her Consort .. .. ALEXIS RASSINE
Pas de Six PAULINE CLAYDEN, MARGARET DALE, ANNE HEATON, MICHAEL BOULTON, PETER CLEGG, RAY POWELL
Her Attendants Misses BENESH, LESLEY, NAVARRE, OLRICH, WALTON, ZAYMES

The Queen of the Water .. .. .. VIOLETTA ELVIN
Her Consort .. .. JOHN HART
Her Attendants Misses C. BOULTON, BATEMAN, BLOWERS, DIXON, B. TAYLOR, LINDEN, KEANE, ENGLISH
Pas de Trois BRIAN SHAW, JULIA FARRON, ROWENA JACKSON

The Queen of Fire .. .. BERYL GREY
Her Consort .. .. JOHN FIELD
Spirit of Fire .. .. ALEXANDER GRANT
Pas de Quatre SVETLANA BERIOSOVA, ROSEMARY LINDSAY, BRIAN ASHBRIDGE, PHILIP CHATFIELD

The Queen of the Air .. .. MARGOT FONTEYN
Her Consort .. .. MICHAEL SOMES
Her Attendants Misses ADAMS, DRAGE, HAMBY, V. TAYLOR, WINN, VALAIRE
Messrs. ARNOLD, BURNE, HYND, LEGERTON, NAUGHTON, STEUART

Photographed by Houston Rogers

CHOREOGRAPHY

IT would be difficult to imagine a ballet better fitted to celebrate a great and noble occasion than *Homage to the Queen*. It is an apt and correct work. One does not expect a Coronation ode to be a masterpiece and when it is, as I suggest it is in the case in point, more than likely that fact will be overlooked. Mr. Ashton has done his job too well to get full credit for it. It was wayward of him to produce possibly his best classic ballet for an occasion like this—if an artist produces unexpected inspiration when expected competence would have filled the bill, he has no one but himself to blame if the jewels of his work of art are considered little more than the tinsel of a Coronation souvenir.

Of course, *Homage to the Queen* is more than one ballet. With an extravagant excess of gallantry as becomes an Elizabethan, Ashton has produced four ballets where one would have been sufficient. Sufficient perhaps, but how sumptuous is Ashton's spectacle in quadruplicate! It opens with a Procession of the Four Elements as an *entrée*, continues with its *pas de quatre* of miniature ballets, each one dedicated to a particular element, and concludes with an Apotheosis representing the homage of the company to our newly-crowned Queen.

The ballet is one prolonged *divertissement*, so rich and varied that it seems scarcely fair to risk praising one part for fear of doing an injustice to another. The elements are represented each by a Queen, a Consort and an attendant court. Nearly every soloist in the company has a variation, nearly everyone of those variations is a show-stopper. As the work proceeds majestically to its climax one is constantly amazed by the fresh dance figures Ashton produces with the bewildering ease of a conjuror taking never-ending coloured streamers from a hat.

In the Second and Fourth Movements, those of Water and Air, for sheer brilliance of dance invention Ashton has surpassed all his past achievement. The solos for Elvin and Shaw and the *pas de deux* for Fonteyn and Somes can probably rank among the finest pieces of classical choreography ballet has yet produced. To say that the retinues of Earth and Fire are a little less effective is by no means to dispraise them—they are still magnificent examples of the art of choreography.

The apotheosis, which introduces the figures of the two Elizabeths, appears a trifle contrived and could be removed from the ballet without dislocating its structure. As *Homage* should remain in the permanent repertory, it may be as well to give the work a new final grouping.

Clive Barnes

DANCING

The new ballet is not only a triumph for Ashton, but also a triumph for its dancers. First and foremost for Fonteyn and Elvin. Fonteyn is almost always at her best in Ashton ballets, while Elvin has at last got the role her talents deserve. Then one will always remember the dancing of Shaw and Grant (who would like to revive the old myth that British ballet cannot produce male dancers now?), Nerina and Grey, the four *premier danseurs* Rassine, Hart, Field and Somes, the soloists—indeed, the whole company. Everyone from Fonteyn downwards danced superlatively well. This is the ideal vehicle to exhibit the company's technical strength and the company made perfect exhibits.

Clive Barnes

MUSIC

MALCOLM ARNOLD'S score (his first for ballet) is in many ways a great credit for him; it did the job it set out to do. It is, for a start, eminently danceable music, and it seems to have inspired Ashton into a similar flow of choreography. And as theatre music it makes its own direct impact.

De Valois is reported to have said that it is the best music for ballet since that of Tchaikovsky. Her enthusiasm is understandable; and this could best be described as some of the finest music since that of Tchaikovsky for a

The Queen of the Earth (Nadia Nerina) and her Consort (Alexis Rassine) surrounded by their attendants.

Left: The Queen of Fire (Beryl Grey) supported by her Consort (John Field), with attendants Philip Chatfield and Brian Ashbridge on either side. Other two attendants are Rosemary Lindsay and Svetlana Beriosova. The Spirit of Fire (Alexander Grant) is on the floor.

Right: Violetta Elvin as The Queen of the Water. In her variation in this section of the ballet, Elvin was so good that it seems that, at last, she has found in Ashton the choreographer who can really do justice to her particular genius.

ballet in the 19th-century divertissement tradition, designed to display the individual and collective talent of a large company.

Arnold has shown a masterly and eminently theatrical use of the orchestra: writing for brass and wind is much more effective than that for strings, but Arnold has always been in his element with the former and they are part of his musical language in practically everything he does. He has written for large forces, but for most of the time uses them sparingly. His idiom is modern, but rooted firmly in the style of other composers, so much so that, in spite of the ingenuity of the writing, this music shows less of a personal flavour than some of his other works.

After the opening Fanfare and Polonaise in the grand tradition of the Maryinsky composers, the mood of each separate section (Earth, Water, Fire and Air) is immediately established in music that is descriptive in theme and in writing. Earth is the least successfully coped with as an evocation of the subject matter, but here it is obvious that the difficulty was in supplying music slow enough for the mood and fast enough for the ballerina to display her powers.

The fluid character of Water is graphically portrayed in shimmering percussive sound and undulating waltz rhythm, in styles reminiscent of Holst in the Neptune section of *The Planets*. The wood percussion and strident brazen harmonies of Fire had a resemblance, if only superficial, to Lambert's *Tiresias;* but this was not varied enough in writing to destroy an effect of monotony which *Tiresias* never showed. Air brought an Italian opera type of melody carried largely by strings and woodwind. And the Walton influence that seemed to be evident throughout the score became most obvious in the triumphant brass of the Apotheosis.

For all the great success of this score—and music and choreography are beautifully interlinked—I have the impression that Arnold has been to some extent forced into an episodic kind of construction by the demands of the ballet. I would like to see this inventive musical mind given more scope in a larger—perhaps a three-act—ballet, in which he could develop in more of his own way.

David Hunt

DECOR

NO British designer has a bigger international reputation than Oliver Messel. Since his early designs were such a high spot in Cochran revues, since his whitewashed *Helen* and his magnificent *The Miracle* to the mature beauty of *The Lady is not for Burning* and *Ring Round the Moon* he has added lustre to the English theatre. In ballet he has never reached this high level.

After several visits to *Homage to the Queen* it was still hard to remember anything about the decorating of it except that much beautiful choreography was nearly lost in a maze of undistinguished and fussy costumes.

Earth was represented by an ugly combination of poison yellows, pinks and browns. Water suitably in blue with an occasional touch of coral pink. Fire was brown, orange and flame colours. Air, white and silver. Suitable colours admittedly, but never enough of the elemental colour to create any effect.

Each of the male dancers looked awful and while it is hard for the ballerinas to look wrong in tutus, not one of them looked her best at any moment.

The setting of gauzy-greenery-bluery was inoffensive and had the costumes been more definite would have been suitable. Its mists occasionally took on the character of the element concerned. The final unfurling of pale flame-coloured banners, in the apotheosis, might be all right for patriotic occasions or even the Folies-Bergère, but such a device is going to take on a " young England " quality when the reign of the present Elizabeth has settled down to its routine and the ballet has settled down to the permanent repertoire. The ballet from every other point of view deserves to settle down into the repertoire.

Peter Williams

The final apotheosis with the whole company in the formation of a crown.

curtain up!

The body of Nijinsky, which was buried in a North London cemetry four years ago, has now been moved to the Montmarte Cemetry, Paris, where he rests next to Vestris.

The wreath in this picture was sent by Serge Lifar, who is seen on the left of the picture, behind him is Michel Renault. The rest, from left to right, are Kalioujny, Efimoff, Zvereff and Golek-Artemovsky.

Photo: Lido

Ballerina of the air

ON June 29 Alicia Markova flew back to America. Flight seems to be the only possible means of progress for this ballerina whose appearances on the stage always seem to be in the air. She has left behind her a host of treasured moments for all who were lucky enough to see her during her busy European engagement. Hers has been a triumphal progress whether with Sadler's Wells, on television, with Ballet Theatre in Paris or on the two English concert dates with Michael Somes.

Never has she looked younger nor danced better. She has conquered that old enemy, time, and also a series of illnesses which could have played havoc with her career.

She left with the good wishes and grateful thanks of every one of us who saw her. Let us hope that with the spring she will return again and let us hope that some other ballets will be mounted for her. How welcome would be a revival of Massine's *Rouge et Noir* (never seen in England and said to contain Markova's best role), and what is wrong with a production of that earliest of all major classics —*La Sylphide?*

During Markova's stay in America she will give some concert dates, starting in Philadelphia, when she will be dancing with the famous orchestra bearing that city's name. In the autumn she appears on a weekly television programme, in which she will talk about certain aspects of the dance as well as dancing herself.

Lush landscape, no moon

"SABOTAGE!" muttered angry officials after the first night of *Blood Wedding* at the Sadler's Wells Theatre. Instead of the moon returning to its place at the end of the ballet, the back-drop of the previous ballet, *Pastorale*, slid unsuitable down, making the end seem perfectly ludicrous in its Watteauesque landscape.

Sabotage was probably too strong a word, but there have been many such mistakes occuring recently in this theatre. In the same way that Danilova once said that there is never any excuse for a ballerina to fall down, there should also never be any excuse for mistakes occurring in a theatre which receives support from the state.

High-button Coppelias

WHAT is the real proof of the acceptance of ballet as a national institution? Perhaps the most striking evidence is the spate of incidental references in the press. We have seen Markova's photograph used for a cigarette advertisement and Fonteyn as the subject of a Sunday newspaper cartoon. Former Wells dancer Maureen Swanson has been chosen as one of the " ten top beauties " of the year, and in America Maria Tallchief has found her name incorporated in a crossword puzzle. How well known can you get?

Incidentally, we notice that enthusiasts may now, if they like, wear underwear called Giselle and shoes called Coppelia.

Giselle à la Rambert

WHEN Ballet Rambert mounts *Giselle* at the Sadler's Wells Theatre in August, they will be dancing in the theatre where Madame Rambert's production of this ballet was first seen, just seven years ago.

On that occasion she was dogged by bad luck. Walter Gore injured his back shortly before the first performance and Rambert had to find another Albrecht at short notice. The solution was provided by Yvette Chauviré, who was then herself dancing *Giselle* with Lifar's company at the Cambridge Theatre. She arranged for Gerard Mulys of her company to be lent for the occasion, so that the ballet could be given.

It was another of those instances of how one ballet company can help another even though they may both be in competition in the same town at the same time.

Rambert has a habit of producing outstanding Giselles. Her first, and never to be forgotten, was Sally Gilmour. Others have included Margaret Hill and Paula Hinton. The latter studied the role with Rambert but did not dance it until she appeared with Festival Ballet at the time that Markova was taken ill. The latest choice for the famed role is Mary Munro subject of our Personality of the Month), another exceptionally fine dancer who, judging by her recent performances in other roles, seems likely to keep up the tradition of remarkable interpretations.

Insulting applause

EVERY dancer thrills to the sound of applause. And, although audiences elsewhere may clap more often during a ballet, nowhere in the world (so we are told) is applause warmer and more truly affectionate than at Covent Garden.

This makes all the more disturbing the new sound which has been heard at some performances lately—a slow rhythmic handclap introduced by a few fans to demand extra curtain calls when a genuine ovation has ended. This is not real applause, but sheer rowdy exhibitionism. It happened even after Fonteyn's *Sleeping Beauty*, and more than one dancer remarked angrily that it was, in effect, an insult rather than a compliment to a great artist.

Revitt became reality

WE knew that Peter Revitt's *It's Bound to Happen* series of cartoons was going to be prophetic. When Markova was dancing in the second act of *Swan Lake* in the States she was put in a predicament by the fact that Benno, who was supposed to be supporting her at the end of the act, suddenly subsided to the floor. Seldom at a loss in such a situation, Markova stepped forward and took her call from the

It's bound to happen — in the Valse *pas de deux* from Fokine's *Les Sylphides.*

Drawn by Peter Revitt.

floor instead of on the knee of her cavalier's friend. On her arrival home after the performance she was just about to write and tell this magazine about this occurrence when she opened our issue of last November. There facing her in the cartoon was exactly the same situation that she had just gone through.

An aunt's kleptomania

IN the early days of DANCE AND DANCERS Markova's niece Susie used to appear frequently in our pages—many of her remarks have gone down to posterity. Lately Susie has not said so much, as she was concentrating on becoming a ballerina like her aunt. She goes to the Cone-Ripman School.

The other day Susie was watching Markova dancing in *Les Sylphides* on television. As the ballet progressed Susie was rather disconcerted. "Aunt Alicia has pinched some of my steps," she complained to the other viewers sitting around her.

U.N.O. in one teacher

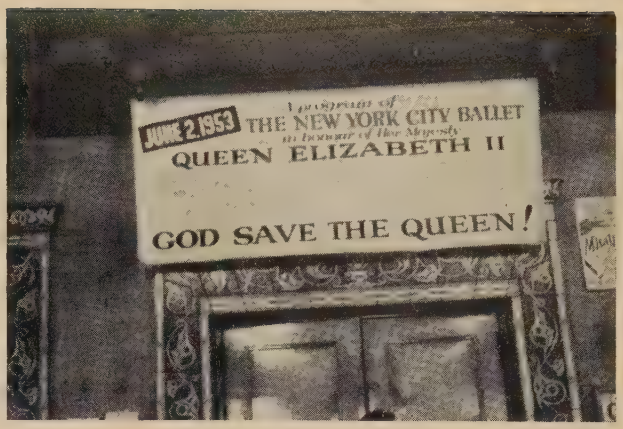
FROM a newspaper report: "A nineteen-year-old English ballerina, Miss Dorothy Amita, plans to establish a school for Russian ballet in Singapore." This sounds like real internationalism.

You, you big swan you!

WHEN Greta Hamby married Peter Carreras early in July, several newspapers described Greta as one of the big swans of the Sadler's Wells Ballet. Although a tall girl, as dancers go, this was rather a misleading statement. What the newspapers were trying to say was that she is a soloist with the Sadler's Wells Ballet and that she dances one of the leading swans in *Lac des Cygnes*. Her husband is an actor so the theatre will be well in the family.

Until they flew away to Rhodesia with the Sadler's Wells Theatre Ballet, few people knew that David Gill, one of the leading soloists of the company, had a wife. He married Pauline Wadsworth, also a leading soloist with the company, on June 24. Thus adding further evidence that this company has more husbands and wives than any in the world.

We join our readers in wishing both couples every possible happiness.



New York City Ballet's homage to the Queen. The performance on June 2 consisted of two Ashton works—Picnic at Tintagel *and* Les Illuminations. *A new Robbins ballet had its premiere*—Fanfare *to Britten's* Young Person's Guide to the Orchestra—*and was loudly cheered. Walton's* Orb and Sceptre *was played and Major General William Dolomine made a speech. An exciting evening and a moving tribute from a fine company.*

Photo: Walter E. Owen

Kelly talks

IT has been said that dancers should not speak, but the London Ballet Circle, a most progressive and lively organisation, does everything to make dancers and those connected with the dance, speak as much as possible.

The most recent victim to be called in was Gene Kelly, who talked to a packed audience on June 21. Nobody has done more than he to establish dancing in films. His friendliness and modesty made him a very popular speaker; his enthusiasm about his work was most infectious. He declared tha his ambition was to make more and more all-dancing films like the forthcoming *Invitation to the Dance*. This film gave more employment to more dancers than any other project for years.

Gala gala at the Garden

BELIEVE it or not, but a lady, outside Covent Garden box office, was heard to remark that Americans never knew where to draw the line. "Sadler's Wells give only one gala performance a season," she declared, "but Ballet Theatre had 'Gala Performance' down for eight consecutive programmes"!

Before anyone further criticises the American company for the fact that *Gala Performance* is the only Tudor ballet in the repertory for London, it should be remembered that Ballet Rambert is the only English company to mount any at all. What right have we to blame Americans for following our example?

No longer seductive are our shores

WE sometimes wonder, as one dancer after another comes from the Dominions to this country, how ballet can survive in the Commonwealth after losing so many of its artists. Lately, however, there has been news of two who have decided to go home. Canadian Don Gillies, the popular and agile former member of the Wells Theatre Ballet who has recently turned to choreography, is planning to cross the Atlantic again soon. He has worked on ballet films in this country and hopes to make experimental films when he arrives home.

Another choreographer of more experience, who is returning to South Africa, is Frank Staff. His ballets have been few and far between (except when he was resident choreographer of the Empire Theatre), but each in turn has been hailed as showing real inspiration. His talents have been neglected, however, by our major companies.

DESIGN A BALLET — SEE YOUR WORK ON THE STAGE
WIN A PRIZE

Ballet Rambert Design Competition

In an attempt to discover new designing talent, Ballet Rambert, in connection with DANCE AND DANCERS, offers valuable prizes together with the probability of the winning design being used by Ballet Rambert and the usual royalties being paid per performance.

1st Prize—£20 (plus royalties) 2nd Prize—£5 Two Prizes of £2 10 0

THE competition is open to everyone, of any age, provided he or she has never designed professionally for the stage previously.

The ballet to be designed is CASSE NOISETTE (THE NUTCRACKER), ACT II—THE KINGDOM OF SWEETS. A design should be made for the setting from which it will be possible to make a model eventually. It should be lavish and include a backcloth, wings, and borders or cutcloths. It should be drawn to scale to fit a stage with a 28 foot opening with a depth of 25 feet.

There must also be costume designs for each of the following: The Sugar Plum Fairy, The Prince, Mirlitons (5), Danse Espagnole (1 boy, 1 girl), Danse Chinois (2 boys), Danse Arabe (1 girl, 2 boys), Buffon (1 boy), Attendant Fairies for the Valse des Fleures (12 to 14). Where a number is stated it does not mean that there have to be that number of designs—this is left to the designer's discretion. An indication of the type of material to be used for the costumes will be of great assistance.

The designs should be sent to DANCE AND DANCERS, 21 LOWER BELGRAVE STREET, LONDON, S.W.1, with the words "Ballet Rambert Design Competition" on the top left-hand corner of parcel, not later than OCTOBER 30, 1953.

The entries will be judged by a team of experts. The winners to be announced in the December issue.

Fill in this coupon and attach to entry.

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Pipe-Major Quinn demonstrating Highland dances during the Festival of Britain at the South Bank in 1951. *Photo: Planet News*

So you want to dance

A Highlander teaches in London

by ANTHONY COWPER

COME out of South Kensington tube station, walk past the architectural solemnities of the Kensington museums, proceed a short distance along the Brompton Road and on the left you will come across a drill hall. Should you enter and work your way through the building's web of passages to the main hall, and should the time be Saturday afternoon, you will come across a singular thing. There in the middle of London is a school of Highland dancing. Although on reflection it is no more strange that the Scottish population in London should practice their national dancing than that they should have their own rugby football club, the sound of the pipes and the swirl of the kilts seem an unexpected dash of colour in the prim grey tones of Kensington.

Highland dancing is one of the most celebrated forms of folk dancing in the world—and deservedly so. It is exciting to watch, full of intricate and interesting steps, fascinating floor patterns, has infinite nobility and grace of stance and gesture, and, like all the best folk dancing, draws its audience into a mood of sympathy that almost amounts to participation. It also has colour, the many varied colours of the kilts.

Dances handed down

The best known Highland dances have been handed down from one generation of dancers to the next. The method of execution, the trimmings as it were, vary according to fashion (for example, a modified form of *entrechat* is current in present-day Highland dancing), but the basic forms remain the same. The names of the better-known dances will be familiar to everyone. The Highland Fling (the easiest of Scottish dances to learn, yet probably the hardest to perform perfectly) and the Sword Dance are the two dances best known south of the Border. The complications of the Sword dance, and its companion for four dancers, the Broadswords, are familiar to balletgoers from their translated appearances in Massine's ballet, *Donald of the Burthens*—although, as one might expect, trained Highland dancers perform them considerably more effectively than do the Sadler's Wells Ballet.

Other famous Scottish dances are the slow and graceful Seaun Trouibhas (a Gaelic term meaning simply " old trousers ") and the ever-popular reels. A reel is a generic name for any dance for four people based on a reeling, or intertwining, figure. One of the most common reels is the Reel of Tulloch, otherwise known as the Hullachan, which is customarily preceded in performance by a dance to a different tempo, the Strathspey.

Competitions at the games

In addition to these dances, Scottish dancing also includes a few " character " dances, as opposed to the " classicism " of the Highland dance. Prominent among these are the Hornpipe, basically the same as all hornpipes and danced at competitions in sailor's garb, and the jig. This last is a burlesque comedy dance, which was possibly originally derived from the music hall and is danced in a parody of Irish costume.

All these dances are the frequent competition dances. Professional Scottish dancers make a living in a manner reminiscent of professional golfers—they attend meetings competing for prize money. At all the Highland games, held all over Scotland during the summer, are dance competitions. There are also many competitions for Highland dancing, such as that held annually by the Scottish Piping Society of London, to be found in the South.

The school we are visiting in Kensington teaches Highland dancing up to professional standards; indeed, many of its pupils have been successful in competitions. The school is run by Pipe-Major Quinn and caters for children from the age of seven as well as for adults. Most of the pupils have at least some Scots ancestry to their blood, although there are one or two Sassenachs.

Pipe-Major Quinn is a typical Highland teacher in his background. A well-known competition dancer himself (he still appears at Highland games), he is now passing down his knowledge and experience to the younger generation, in much the same way as in India the national dancing is taught by the *gurus*.

Paratrooper to teacher

Although Pipe-Major Quinn started to dance as a boy, it was not until he was in the Army that he showed much interest in the art, and even then he did not take it that seriously. Later, however, he studied with two famous teachers, Jimmy Gordon in Edinburgh and Bobby Cuthbertson in Glasgow. In 1938 he was chosen as one of the dancers to appear at the Empire Exhibition in Glasgow, and before the war he was teaching in Glasgow and Ayr. His career of a professional Highland dancer with its routine of summers spent round the games and winters spent teaching, was rudely interrupted in 1939. After serving as a paratrooper, on demobilisation he decided to start his present school in London.

The teaching methods of Pipe-Major Quinn could be recommended to most teachers, whatever their denomination. His teaching is entirely individual. His classes last over four hours, during the course of which he sees each of his pupils individually. Then in front of a mirror he demonstrates and corrects; for the rest of the session the pupils are either practising by themselves or taking part in group dances.

Men only ?

To talk to Pipe-Major Quinn is to talk to a man with a passion in life. He will talk about teaching methods, the origins of Highland dancing, how it should really only be performed by men, the two different styles of Highland dancing, the one favouring the steps being executed on the bended knee, the other in mid-air. He will also talk about his own group of dancers, about whom he is modestly, but vastly proud. He will tell you how they have recently won first place in one of the Highland games, and of their appearances in *Flesh and Blood*, *Bonnie Prince Charlie* and *The Master of Ballantrae*, all films on which he was the dance adviser. His school is well worth a visit to the curious, although, a word of warning to them, they will have to like the sound of the pipes as much as I do to enjoy it.

Pipe-Major Quinn correcting one of his pupils during a class at the studio where he works—The Drill Hall, Brompton Road, London, S.W.7. Here children and adults are taught the fascinating complications of the Highland dance.

Photo: Dailypress

Illustration 8 Battements Fondus en croix

STEPS OF THE DANCE 6

by BARBARA VERNON and JOHN GREGORY

Drawn by Eilean Pearcey

THE BARRE-WORK (*continued*)

BATTEMENTS FONDUS. In contrast to the quick, sharp movements of the *tendus-jetés* in the preceding exercise come the soft, slow pressures of the *fondus*. These most fundamental of all dance steps require both legs to be first relaxed and then stretched. The control lies chiefly in the thighs, with corresponding tensions in the loins.

Fondu exercises, to the full, the achilles tendon, a very necessary factor for the cultivation of *ballon* (the smooth control of plié). This is the first barre-exercise in which the working-leg moves *en l'air*, independently of the floor.

Starting from 5th position, the working-leg is picked up into the **sur-le-cou-de-pied* position while a plié is executed on the supporting-leg; as the supporting-leg rises again to the stretched position the working-leg extends simultaneously in a small *développé* not higher than the level of the knee. *Fondu* finishes with the extension; the working-leg returns to the *sur-le-cou-de-pied* with the *plié* of the next *fondu*. There is no break between each movement; one *fondu* flows into the next like the continuous action of measured breathing.

With *fondu* the arm is brought into play, echoing softly the movement of the working-leg. First the arm is lowered from 4th position down to 1st, synchronising with the *plié*, and is carried forward to 2nd and out again to 4th with the completion of the *fondu*. With *fondu croisé* front and *effacé back*, the arm following the same course may be extended forward in 2nd position instead of continuing out to 4th position side.

The exercise is best executed to a slow waltz rhythm, first on the flat foot, after with a rise on to the *demi-pointe*. For the purpose of giving fluency and ease the *enchainement* may be treated with considerable variety.

The variations of *battements fondus* include:

Fondu double, in which an additional *plié* is executed while the working-leg is held in extension.

Fondu en revers (in reverse) is executed with *développé* as supporting-leg *pliés*, the working-leg returning from extension to *sur-le-cou-de-pied* as supporting-leg is stretched.

Fondu with Petit Battements, in which the working-leg in transition from one *fondu* to the next closes to the *sur-le-cou-de-pied* and passes quickly from front to back of the ankle, or vice-versa.

Fondu with Demi-tour (half-turn), in which the body turns by way of the *barre* to face about. The turn is executed during the *plié* of the supporting-leg. The extension of the working-leg follows smoothly after.

Fondu with fouette. Following *fondu* front, the body turns by way of the *barre* to face about, leaving the extended leg in *arabesque*; or following *fondu* back, the body turns by way of the *barre* to face the extended leg. In both instances the supporting-leg remains stretched on flat-foot or on *demi-point*. The turn on flat foot is facilitated by raising and lowering the heel slightly.

Note.—Variations of *fouetté* and *fouetté pirouettes* will be fully described in instalment 9, which deals with *ronds-de-jambe en l'air*.

Fondu with supplementary extensions. The working-leg may be carried from one extended position to another, following *plié* on supporting-leg (like *fondu-double*); or the working-leg may be carried from one position to another while the supporting-leg is held stretched. A further change of extension may be introduced by lowering the working-leg through 1st position (with brushing movement) and out again to another position.

Fondu with pique, in which the weight of the body is transferred after a *fondu*, from supporting-leg on to the extended leg, which remains stretched.

Fondu with tombe, in which the weight of the body is transferred after a *fondu*, from supporting-leg to the extended leg which *pliés* as it falls to the floor.

Note.—Piqué and *tombé* will be described fully with illustrations in the next instalment.

EXAMPLES OF BATTEMENTS FONDUS ENCHAINEMENTS

Each *enchainement* is repeated twice on the flat foot and once on the *demi-pointe*.

Counts:

(1) *Fondu* front ..... *and* 1 *and* 2
†*Fondu* back ..... *and* 3 *and* 4
Fondu double side *and* 5 *and* 6 *and* 7 *and* 8
Repeat in reverse.
(Even rhythm: waltz time.)

(2) *Fondu side* ..... *and* 1 *and* 2
Plié and carry extended-leg *croisé* front..... *and* 3 *and* 4
Fondu effacé front..... *and* 5 *and* 6
Repeat in reverse.
(Even rhythm: 6/4 time.)

(3) *Fondu* side ..... *anf* 1 *and* 2
Drop into *plié à la seconde*..... *and* 3
Lift working-leg to *effacé* front.... *and* 4
Brush working-leg through 1st position to *croisé* back ..... *and* 5
Repeat in reverse.
(Uneven rhythm: 5/4 time.)

After the exercise a balance should be taken without the aid of the *barre*. The balance is usually held on the *demi-pointe* with the working-leg in the *sur-le-cou-de-pied* position and the arms in 3rd position; or the balance may be held in the finishing position of the *enchainement*.

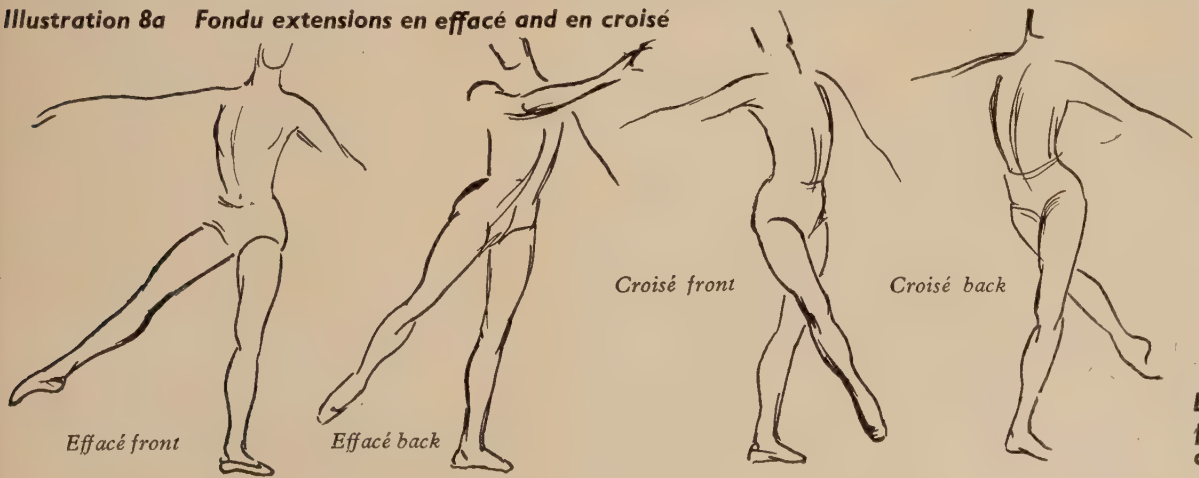
* *Sur-le-cou-de-pied* (on the neck of the foot) is the position when the working leg is lifted and turned-out with the pointed foot literally hugging the ankle of the supporting-leg. In *devant* the heel of the working-foot is placed just in front of the ankle of the supporting-leg, the heel forward, the toe back; in *derriere* the heel fits just behind the ankle.

Sur-le-cou-de-pied is the most convenient and commonly used position for turning *pirouettes*. Its neat and pleasing form gives a firm foundation and assists perfect equilibrium.

† Denotes change of leg.

Illustration 8b Balance on demi-pointe in the sur-le-cou-de-pied

Illustration 8a Fondu extensions en effacé and en croisé



Effacé front *Effacé back* *Croisé front* *Croisé back*

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Sailors on the town

Fancy Free. (Bernstein.) Ballet Theatre Orch. (Joseph Levine). Capitol CCL7517. 1 10-in. LP, 27s. 3½d.

UNLIKE Auric's delicious music for *Les Matelots*, another ballet on a similar sailors-on-leave theme, Bernstein's *Fancy Free* has little independent existence in its own right—it needs the ballet. In the theatre it is ideal, completely setting the atmosphere and providing a slangy, jazzy accompaniment for those irresistible high jinks. But whatever Bernstein's aspirations may be in the direction of symphonic jazz, unlike Gershwin (or, for that matter, Copland, writing in a different but equally modern idiom), he lacks the gift of sustaining interest over a long period. But then not all ballet scores can be listened to in cold blood and it would be stupid to criticise music that has given us so much pleasure in the theatre for not being able to do something it was almost certainly never intended to do. After all, this is *Fancy Free* and not *The Age of Anxiety*.

The performance, complete with a wonderfully right tin-pan piano, is brimming over with life and vitality, and will delight all the *Fancy Free* addicts, old and new, who want to relive the ballet in their imaginations. The short opening prologue—the wailing soprano blues solo—is not included, but, as it is also frequently omitted when Ballet Theatre play in smaller theatres, I do not think we can complain.

If this music had no connection with a well-known and highly successful ballet I do not think the record would have very wide appeal. The jazz and swing fiends usually fight shy of symphony orchestras no matter how breezy the style of writing and, like the serious music lover whose wider interests extend to the so-called low-brow, prefer not to mix matters, being perfectly content with Stan Kenton and selections from *Guys and Dolls*. However, as things are I have no doubts that Capitol's enterprise in releasing *Fancy Free* along with the companion *Rodeo* disc (presumably in time to coincide with Ballet Theatre's visit to Covent Garden) will be suitably rewarded by ballet lovers.

Cowhands on the ranch

Rodeo. (Copland.) Ballet Theatre Orch. (Joseph Levine). Capitol CCL7516. 1 10-in. LP, 27s. 3½d.

THE inclusion of *Billy the Kid* and *Rodeo* in Ballet Theatre's repertoire for their 1950 tour did much to consolidate Aaron Copland's reputation in Europe as the most important of contemporary native American composers. Both scores have long been available in the US in Victor LP recordings, and as Victor recordings are frequently issued in this country under HMV's label it is quite possible that those performances might be made available here at some future time. This Capitol *Rodeo*, however, is going to take a lot of beating.

The music, like the choreography, springs directly from the soil: the style is, of course, distinctly American in flavour and many of the actual themes are based on authentic folk material. But, for all its light-heartedness and seeming simplicity, *Rodeo* shows the hand of an experienced master craftsman and is a serious work of art that can easily stand on its own feet away from the ballet.

It is, in fact, frequently performed in American concert halls and, as all who buy this record will soon discover, there is more lasting pleasure to be had from the music than superficial acquaintance would suggest.

Ballet Theatre's orchestra naturally know the score backwards and give a wonderful performance, and the recording leaves nothing to be desired. The ballet, incidentally, is a little longer than the playing time of the record suggests—those who have seen it will not need to be reminded of the exuberant square dance given only to the accompaniment of clapping, yippees and the chanting of the caller. This is a must for everybody.

Variations on a theme

Theme and Variations, Suite No. 3 in G. *Capriccio Italien*. (Tchaikowsky.) Paris Conservatoire Orch. (Schuricht.) Decca LXT2761. 1 12in. LP, 39s. 6d.
Romeo and Juliet, Capriccio Italien. (Tchaikowsky.) Belgian Radio Symphony Orch. (André.) Telefunken LGM65005. 1 10in. LP, 29s. 6d.

DURING his lifetime Tchaikowsky's ballet music was criticised as too symphonic. But he left his mark on ballet music to such an extent that nowadays one of the criticisms sometimes levelled at his symphonies is that they are too balletic. Certainly no other composer has ever written so much music intended for the concert hall that has been later turned into ballets.

The *Romeo and Juliet Overture* turned up again as a ballet in February on television with choreography by Michel de Lutry. I was not able to see it, but previous attempts have only emphasised the music's unsuitability for this purpose. It is too long for an extended *pas de deux* and its form does not lend itself to any clear exposition of the complicated plot of the play. The new recorded performance in its taut and dynamic handling is easily the best available and should more than satisfy all those who want a recording.

The delightful *Theme and Variations* on the other hand almost cries out for choreography. Balanchine's ballet of the same name was generally agreed to have been one of his least interesting, but perhaps when the version Walter Gore did in Australia is shown here in the near future it may prove more successful. While this performance does not quite achieve the high standard of the Philharmonia's under Malko (reviewed in April 1951) it is nevertheless a fine one and is vividly recorded.

The *Capriccio Italien* has not, so far as I know, been used for ballet in this country although it forms part of the repertoire of the Australian Borovansky Company. There is little to choose between the French and Belgian performances and anyone buying either *Romeo and Juliet* or the *Theme and Variations* will probably be pleased to have the particular version of the colourful *caprice* that goes with each.

Parisians on a spree

Gaite Parisienne (Offenbach, orch. Rosenthal). Boston Promenade Orch. (Fiedler). HMV CLP1004. 1 12-in. LP, 32s. 4½d.

THIS complete performance of the *Gaité Parisienne* music has already been available on four 78 discs (C4147-50, reviewed in DANCE AND DANCERS, March, 1952). Manuel Rosenthal's arrangements of pieces from Offenbach's operas provide exactly what is needed in the theatre, but for home consumption the score is possibly a little long to be listened to at a stretch. So much comparatively unrelieved gaiety can become rather wearing after a while and the brilliant hues of the re-orchestration tend to assume a garishness not always present in the originals. At least, that is what happens in this inartistic and vulgar performance.

The Boston Promenade players under Arthur Fiedler show an astonishing lack of sensitivity to the individual character of each piece and attack everything with the energetic enthusiasm of a military band playing Sousa marches. The noisier can-cans, galops and marches manage to survive this sort of treatment, but what happens to such things as the lovely *La Belle Heléne* and *Orpheus in the Underworld* waltzes makes very depressing listening. The actual sound of the recording has been improved in the transfer to LP: as bright and brilliant as the original, it is less hard in tone and there is not the same tendency to coarsen in louder moments.

Those who regard the music of *Gaité* as something more than background noise for a party might like to be reminded that the selection recorded by the LPO under Efrem Kurtz (DX883-4) is still available. This gives less than half of the ballet, but all the Parisian elegance and charm is there.

David Hunt

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Alexander Bennett and Mary Munro in Walter Gore's Winter Night. *Photo: Derek Allen*

Madame Rambert's dancers today

by CLIVE BARNES

London's summer ballet season is getting into full swing. But the season will never be so crowded that we cannot give our warmest of welcomes to the indefatigable, inextinguishable Ballet Rambert, who are giving a Coronation season at the Sadler's Wells Theatre from August 3. Dancers may come, dancers may go, but the Ballet Rambert goes on, we sincerely hope, for ever. The present company is young and enthusiastic, inheritors of a great repertory through which dozens before them have graduated to fame.

ANN HORN

A "TYPICAL" Rambert soloist, a versatile and dependable dancer with a mature personality. In roles like La Goulue in *Bar aux Folies Bergere* or as one of the floozies in *Judgment of Paris* she gives well-rounded portrayals. She has danced Act I of *Giselle* with a certain fey distinction and now ranks as one of the most experienced artists in the company. She is probably at her best in *Dark Elegies*.

MARY MUNRO

QUITE possibly the most improved dancer in the country, during the past year or so her work has developed with astonishing rapidity. A dramatic dancer of great power, her performance of the cast-off love in *Winter Night* is excellently sustained, while her Caroline in *Jardin aux Lilas* bears favourable comparison with Sally Gilmour's, Margaret Hill's, Nora Kaye's, Diana Adams's or indeed any of the role's recent interpreters. She is also expert at the small comedy cameo; watch for her as the scatty *coryphee* in *Gala Performance*. Madame Rambert's impending revival of the full-length *Giselle* may well prove a turning point in her career.

NOREEN SOPWITH

SHE dances ballerina roles for the company with assurance, her Sugar Plum Fairy having a particularly appealing air of spontaneity. This quality gives distinction to her performances in many other roles, including *Plaisance*, and she is most effective as the Young Love in *Winter Night*. Her most important creation for the company to date has been that of the Bird Girl in Cecil Bates's *Carnival of the Animals*.

ALEXANDER BENNETT

PRINCIPAL male dancer of the company. A good cavalier, his classical technique will need to be improved slightly if he is to become fully satisfactory as *premier danseur*. In all the other roles he is called upon to assume he acquits himself well. Especially notable are his performances in the leading role of *Winter Night* and the Dago in *Facade*. He brings a lively intelligence to his dancing and a virility, well illustrated by his dancing in *Movimientos*.

MAXWELL COLLIS

A NEWCOMER to the company's ranks from Australia. His first appearances were with Ballet Workshop, when he partnered Noreen Sopwith in *Les Chiméres*. In this he showed decent command of classical style and when he settles down in his new company he may be able to take some of the burden off the overworked shoulders of Bennett.

TERRY GILBERT

ANOTHER very recent addition to the company, this time from the Rambert School, he has appeared many times in Ballet Workshop productions creating roles in *Colloque Sentimentale*, *Cul-de-Sac*, *Bagatelle* and *Movimientos*. For Rambert he not only re-creates his original role in *Movimientos*, but also gives a fine performance in *Fireflies* and dances many of the classical roles in the repertory. A dancer of great vitality and commendable elevation, he should prove a most valuable acquisition to the company.

BERYL GOLDWYN

A SPLENDID dancer of rare quality who on more than one occasion has been likened to the young Markova. She joined the company four years ago, one of her first parts being the *Giselle pas de deux*, a role to which she now brings considerable charm. Lyrical rather than brilliant in style, her range is such that it encompasses the effervescent gaiety of *Plaisance* or the rumbustiousness of *Simple Symphony* as well as enabling her to present an Odette and Sugar Plum Fairy of some promise. One of her most successful parts is in Michael Charnley's *Movimientos*.

SHIRLEY REES

A YOUNG promising soloist who is acquiring increasing prominence in the company. Her classical work has verve and attack and she gives many useful performances in ballets as diverse as *Fireflies*, *Jardin aux Lilas* and *Carnival of the Animals*.

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

New dancers, old roles

CAST changes during the last few weeks of Sadler's Wells Coronation season were few and far between. However, of some importance was the recent debut of Michael Boulton in the Bluebird *pas de deux*. Boulton is the ninth male Bluebird at Covent Garden since the war (the others being, chronologically, Rassine, Turner, Somes, Britton, Shaw, Vernon, Macmillan and Clegg), and his was possibly the most impressive debut. Brilliantly danced with great strength and virility, his performance showed every promise of developing into one of the outstanding Bluebirds of his generation. Not so beautifully finished or stylish as Shaw in the part, it was still a most remarkable first attempt. While one realises that Boulton is possibly not at the moment the most consistent of dancers and may not be able to repeat at will his best form, the company would be well advised to take the chance and let him dance at least one performance in New York. He might bring the Metropolitan to its feet as effectively as he did Covent Garden.

At the same performance that accomplished dancer Desmond Doyle danced a fine Florestan *pas de trois*. In this and in the *Swan Lake pas de six*, he shows great technical prowess and, more important, a natural aptitude for classical dancing. Any company with Boulton, Doyle and Ronald Hynd in its male *corps de ballet* need never fear the future as far as male dancing is concerned.

At later performances of Cranko's *The Shadow*, the role of the Young Girl has frequently been taken by Nadia Nerina. This role was originally intended for Nerina, but her illness led to it being created at the ballet's first performance by Rosemary Lindsay. Nerina has more technical aplomb than her predecessor, and possibly provides more of a physical contrast with Beriosova, but on the whole her portrayal lacks the spirit, and her dancing lacks the attack of the part's unexpected creator. Henry Naughton has danced in the *pas de trois* of Lovers, confirming the good impression he had made as a *Sleeping Beauty* cavalier and a Harlequin dancer in *Ballabile*.

Among other major cast changes Peter Clegg has appeared in the *Giselle pas de deux*. His dancing in this was a distinct improvement on his previous classical work, but he appears either to lack stamina or else he still has to learn how to employ his strength to best advantage during an arduous variation. Julia Farron has danced La Favorita in *Veneziana*, but unfortunately I have missed her performance.

THE record season (both in length and takings) ended at Covent Garden on June 27 with the three shorter creations— *Veneziana*, *The Shadow* and *Homage to the Queen*—given in the past nine months. After that the company left for a deserved holiday from which they return at the end of July. A rehearsal period will be followed by a two-week season at Covent Garden, starting August 24, when Ashton's *Cinderella* will be revived. Various ballerinas are to dance the title role and Ashton and Kenneth Macmillan will appear as the Ugly Sisters.

BALLET RAMBERT

IT was possible to see the reconstituted Ballet Rambert during their season at the Theatre Royal, Windsor (June 22 to July 4). The way this company continues to arise like a frequent Phoenix is a source of amazement. A *Swan Lake* Act II, exceedingly well designed by Kenneth Rowell, had Noreen Sopwith as Odette. Lacking the tragic intensity the role demands she is nevertheless a very capable dancer. In fact, capability was evident throughout where something more is essential if there is to be any reason for giving this single act. This fault was the only blemish in an otherwise excellent programme.

GORE'S *Winter Night* to Rachmaninoff's 2nd Piano Concerto has a new setting by Kenneth Rowell, new lighting and a cast that now gives it so well that one looks at the ballet through new eyes. Mary Munro and Beryl Goldwyn make the perfect contrast as the two loves in the life of Alexander Bennett. He is rapidly developing into a sensitive artist even if he has not yet completely achieved the torment of a man going through the phase of casting off an old love and taking on a new.

There is much beautiful invention in this work and the first two movements contain some of the best things that Gore has ever done. The last movement fails because everything has been said and it merely becomes padding to fill out the concerto's span.

ANOTHER Gore ballet, *Fireflies*, seems to have taken on a new lease of life. Ronald Wilson's setting has been tidied up and looks very good. These variations on Brahms' variations on a theme of Paganini have great charm. The work glows like a cosy oil lamp shining out on a late summer evening; fireflies flit in and out in the inconsequent way that such creatures do. Terry Gilbert was good in the role originally danced by Walter Gore.

Few theatrical jokes are better than Tudor's *Gala Performance* and a careful watch has to be kept on such jokes to see that they do not get out of hand. Mercifully one can always rely on Rambert that the original subtleties of any work are retained. Gillian Martlew is an imposing ballerina from Milan and Beryl Goldwyn is a gay and vivacious one from Paris. Of the Coryphees, Mary Munro stands out.

In Mary Munro and Beryl Goldwyn, Rambert has two dancers as promising as any that have come from her stud-stable. The rest of the company, particularly the *corps de ballet*, give very good support. This, together with the careful reproduction which is being applied to the whole repertoire, make a visit to this company most rewarding. The cradle of British ballet is rocking again at full swing.

Peter Williams

Left: Walter Gore as The Gentle Poltergeist and Paula Hinton as the Young Bride in Gore's Gentle Poltergeist *to Fauré music.*
Right: Gore as The Go-getter and Paula Hinton as His Fancy in Light Fantastic *to Chabrier music.*
Both works are from the repertoire of the Walter Gore Ballet, which gave its initial performances at the Festival Theatre, Malvern, at the end of May. It is hoped that London will see this excellent company in the autumn. Photos: Duncan Melvin

FESTIVAL BALLET

THE Coronation season at Festival Hall opened on July 9, when Michael Charnley's *Alice in Wonderland* had its London premiere. Both this and Ruth Page's *Vilia* will be the subjects of our New Ballets supplement next month.

Marina Svetlova has now replaced Sonia Arova as one of the principal ballerinas. Svetlova, originally with the De Basil company, has been the principal ballerina at the Metropolitan Opera House in New York, as well as touring her own group through Central and South America.

Other new creations during the season are two by the Greek choreographer Vassili Lambrinos—one to the Grieg Piano Concerto and another to a new score by Michael Hobson. Nathalie Leslie will dance the leading role in each of these works. Dolin's *Permit to Yesterday* to a score of Jean Michel Damasse will be given later in the season.

Guest artists for the season include Lycette Darsonval, of the Paris Opéra, who will be making her first appearance with an English company, together with Milorad Miskovitch. Yvette Chauviré will be guest ballerina during the last weeks of the season.

WALTER GORE BALLET

BY the time this company played at Bexhill (June 15 to 20) it had only appeared at two previous towns, hardly time for any company to get into its stride, and yet even after three weeks it seemed remarkably mature. The secret of rapid maturity is to present works by established choreographers. As all the works shown were by Walter Gore, it was obvious that the company had started on the right lines. Of the five works I saw, three were new (*Classical Suite, Gentle Poltergeist* and *Light Fantastic*), two had already been acclaimed (*Hoops* and *Street Games*).

Classical Suite was yet another, the first was *Plaisance* for Ballet Rambert, ballet by Gore to Rossini music. It had no plot and its neo-classical severity was almost in the class of Balanchine. The formal straight lines of the opening were followed by a series of *pas* for a varied number of people, each dance flowing pleasantly into the next.

It could be shortened to advantage and this kind of work needs far greater precision than it got; possibly due to lack of rehearsal. Paula Hinton's role of the Prima Ballerina really needed someone with a more brilliant attack and less personality. The second ballerina, danced by Domini Callaghan, was ideal for her, though nothing will convince me that Michel de Lutry, who partnered her, is right either technically or physically for this kind of work. Outstanding amongst the rest was Mary Duchesne, who showed promise of future stardom. She has a good figure, very nice line and a sense of *chic*; she seemed to dominate the stage whenever she appeared.

Harry Cordwell's costumes were well designed and colourful, even if they did closely resemble those of Berman for *Ballet Imperial;* his setting with its beplumed pillars was distracting and often obscured the choreographic pattern. Altogether a useful, if not particularly important, opening ballet.

Poltergeist at a wedding

WHEN a faded nostalgic atmosphere is needed, it seems that one cannot go wrong with Fauré. *The Gentle Poltergeist* is one of those ballets like *Fête Etrange*, which can be seen time and time again and always with pleasure. The story of a charming poltergeist (almost a contradiction of terms) who creates mild havoc on a Victorian bride's wedding night by causing her to fall in love with him, is but a slight thread to hold together a ballet which has so much atmosphere. There are moments when one is strongly reminded of Tudor's *Jardin aux Lilas*.

The opening dances for the wedding guests are well devised and the mood of the work is immediately, but subtly, established. The characters behave quite normally and yet the spectator gets the impression that something is going to happen—not a sense of brooding overpowering tragedy, but of something unusual.

When the Poltergeist appears amongst the guests he always seems to be apart from them and it is possible to believe that they cannot see him. This effect has often been tried in ballet, but it usually becomes ludicrous. He later draws the bride from her nuptial bed by strewing a trail of red roses. A delightful idea which prospective Don Juans might copy to advantage; an excellent method also of leading one scene into the other. So gentle and nice is this poltergeist that it is a sad moment when he is finally exorcised by a priest.

Here was the sort of role in which Hinton has no equal. Few dancers better to convey the confusion in the mind of a young girl. She was flattered, intrigued and rather frightened by the advances of her supernatural lover.

The impish side of Gore's nature made him exactly right for the Poltergeist. This sort of role could be embarrassing in the hands of most male dancers, yet he is an artist who can turn puckishness into seductive charm instead of into saccharine coyness.

Mary Duchesne showed another side of her talent as the bride's sister, but Jack Carter brought no reality to the bride's stiff and bewildered husband; one of those roles like The Man She Must Marry in *Jardin aux Lilas*, which appears so easy and yet so very difficult to make convincing.

Harry Cordwell's costumes and scenery could hardly have been improved upon; they are the best that he has yet designed for ballet.

Light and fantastic

GORE seems to have a great feeling for French composers because his third new ballet, *Light Fantastic*, uses the music of Chabrier (much of which Balanchine used in *Cotillon*). Every year an outstanding light ballet comes from one or other of our British choreographers. I very much doubt whether 1953 will see a better light work than this.

A Go-getter (Gore), a Moon-gazer (Michel de Lutry) and Three Hopefuls (Carter, Bates and Dixon) ruminate on what young men's fancy lightly turns to in Springtime. The objects of their dreams are represented by large dolls suspended in the air. The dolls descend and the objects of the men's affections become actual fact. Very slight you may say. Admitted, but how much better to make a good slight work than a bad pretentious one.

In this work Gore has used chairs in much the same way that he has used other objects such as hoops in previous ballets. What the dancers don't do with those chairs is nobody's business. The only faults to be found in the work are a certain amount of repetition and a few blank moments when nothing seems to happen. But no doubt before it reaches a wider public the ballet will be tightened up.

A great deal of the charm and excitement of *Light Fantastic* comes from the designing of Kenneth Rowell. I may be wrong, but it seems that in him British ballet has, at last, a designer of the quality of Clavé. His use of colour and form is something that we now realise we have sadly lacked in our ballets.

Of the dancers, Gore was slick in the Massine manner, Hinton was moonstruck and de Lutry supplied his own peculiar form of open-mouthed wonder.

HOOPS, also in the repertoire, remains as good a ballet as it ever was with Callaghan and de Lutry in their original roles. *Street Games*, on the other hand, was not nearly so effective as when originally given by the New-Ballet Company. The only improvement being a brightening-up of Ronald Wilson's setting

If this company continues it may well do, as was predicted, for England what Roland Petit's company has done for France. There is still room in ballet-overcrowded England for a company of this kind.

Peter Williams

BALLET WORKSHOP

The last programme at the Mercury Theatre of the 1952-53 season on Sunday, June 7, included the premieres of *Domino* **and** *Four Songs*, **as well as the revival of** *The Dong with the Luminous Nose* **and** *Les Chimeres*.

FOUR SONGS

First given by Ballet Workshop at the Mercury Theatre on June 7, 1953.
Choreography by Wendy Hilton. Music by Sibelius. Costumes and setting by Douglas Smith.

(1) *Spring is Fleeting*	MARGARITA TATE
(2) *The First Kiss* -	MARGARITA TATE and MAXWELL COLLIS
(3) *O wert thou here*	WENDY HILTON
(4) *The Question* -	PAMELA LYON

THE use of songs as a basis for choreography is a business undeniably tricky. Vocal music already possesses what might be called human interest, and as a consequence the fusion between score and choreography is more difficult to achieve than is the case with the "de-personalised" emotion of instrumental music.

In *La Fête Etrange* Howard makes sure use of two Fauré songs to add to the ballet's atmosphere, while in *Dark Elegies* and *Illuminations*, Tudor and Ashton successfully used complete song-cycles. But all these are the works of mature choreographers—*Four Songs* is not.

The difficulty of Miss Hilton's task to a certain extent mitigates her failure to give expression and character to her ballet. It is perhaps strange that having decided to utilise Sibelius songs for her music she did not use what is probably the composer's most dramatic song, *The Tryst*. It would have been more malleable to her purpose than any of the songs she did choose.

THE revival of Michael Holmes' *The Dong with the Luminous Nose* (reviewed in February, 1953) was notable for Henry Haythorne's whimsical assumption of Michel de Lutry's original role of the Dong. Haythorne is an excellent dancer with a fine sense of humour.

Clive Barnes

STUDENT DISPLAYS

Stella Mann School

OBVIOUSLY a lot of work had gone into the presentation of the display given by Stella Mann and her pupils (June 15 at the Rudolf Steiner Hall). The costumes were fresn and the production generally good.

The most ambitious work was a two-act ballet by Stella Mann—*Snow White and the Seven Dwarfs*. Olive Geddes danced the role of Snow White and Stella Mann mimed the Wicked Queen with clarity and conviction.

As always in such entertainments, the smallest children were the most appealing—particularly Diana Brown, who, in her short solo, gave a performance of great feeling As butterflies, birds, dwarfs and other such creatures, the children seemed amazingly assured and completely natural without the affectation of the professional child performer. Their dances had vitality, charm and a lack of self-consciousness.

The remainder of the programme consisted of a suite of dances in the manner of *Les Sylphides* and *A Child's Dream*, which, though yet another variation on the theme of dolls coming to life, was suitable for such young dancers.

Royal Academy of Dancing

THE Royal Academy of Dancing Production Club gave its Coronation performance on June 21 at the Rudolph Steiner Hall Essentially a student performance and the programme, varying from classical to character, was designed to form a link between the classroom and the stage.

The main interest to the outsider, who has no child performing, is to try and spot a future star. Perhaps Diana Westerman, who gave a Gipsy dance and also appeared in a ballet by Frances James, will not be a star, but she has all the makings of being a very good dancer. She has a nice line, a stage presence and knows how to present herself.

The principal ballet in the programme, *Each for herself a thing Desires*, was choreographed by Frances James on music from the Fitzwilliam Virginal Books. It was the best possible type of work for a performance of this kind, as it gave the students an opportunity to dance and mime.

The remainder of the numbers in the programme were suitable, if not particularly imaginative, but the *adagio* and variations from *Coppelia*, Act I, were unfair on the dancers. It might be a good idea to let the students attempt some choreography of their own.

Federation of Russian Ballet

ON July 3 a performance was given at the Rudolf Steiner Hall by three of the schools affiliated to the Federation of Russian Classical Ballet. The teachers represented were Patricia Spalding, Gabriel Davis and the moving spirits of the Federation, Barbara Vernon and John Gregory. The first half was devoted to classical work and included a delightful *Suite en Blanc*, with music by York Bowen. Edna Busse, the Australian ballerina who is now studying with Vernon and Gregory, danced a set of variations and showed that she is definitely better from her foot injury of last year. Rosemary Grant as the Faun in *Le Pique-Nique*, shows that she has the making of a dancer.

The character dancing in the second half revealed extraordinary attack for young performers, and was at least as good as the classical work. John Gregory's ballet, *Midsummer Jazz*, was first-rate entertainment, and it would be hard to find another school where the students enjoyed themselves so much and learnt to dance so remarkably well.

News in brief

CARTE BLANCHE is the title of Walter Gore's new ballet for the Sadler's Wells Theatre Ballet. It has a new score by John Addison and scenery and costumes by Kenneth Rowell. The world premiere, will be at the Empire Theatre, Edinburgh, on September 10.

The company returns to its own theatre during the week of September 21, where, apart from some provincial dates, it will remain for most of the winter.

INTERNATIONAL Ballet continues to tour the provinces with a repertoire of full-length classics—*Coppelia, Sleeping Princess* and *Swan Lake*—together with a programme of short works—*Les Sylphides, For Love or Money* and *Gaiete Parisienne*. An American dancer and choreographer, Harvey Krefets, has now joined the company.

Dance and Dancers . . . ABROAD

FRANCE

Paris Opéra

ON Wednesday, June 17, the two latest creations of the season were given.

Hop-Frog had been awaited with considerable expectation. It was the first creation by Harald Lander on the Opéra stage, the other ballets he had staged (*Les Caprices de Cupidon* and *Etudes*) having already been given at Copenhagen. The principal role was to have given Jean Babilée the opportunity of showing his worth. Unfortunately, as is often the case in the State theatres, the rather dull score, composed by Raymond Loucheur, and the subject, hardly suitable for a ballet, produced very little inspiration in the mind of the choreographer.

Taken from a strange tale by Edgar Allan Poe, the theme recounts the revolt of the jester Hop-Frog, who, ridiculed by a king thirsting after new distractions, suggests to him that he and his ministers disguise themselves as monkeys at a masked ball, and with the aid of the king's subjects suspend him from a chandelier, where he is burnt alive. A macabre story, which not even the charming presence of Liane Daydé—as the dancer Tripetta—can enliven.

Apart from one or two jumps with the legs bent back, Jean Babilée's role of Hop-Frog contains less dancing than elementary mime; it is difficult to pass a judgment on his interpretation, unless to say that we still await something of the calibre of the Joker in *Jeux de Cartes*. Mlles. Bessy, Clavier and Dynalix and Mm. Andréani, Bari and Lacotte, with the *corps de ballet*, figure at times against the restrained scenery and rich costumes ably designed by M. Unterstteller, Director of the School of Fine Arts.

A MASCULINE counterpart to *Variations*, which Lifar arranged for the six *danseuses étoiles*, *Grand Pas* enshrines the triumph of the male dancer. Brahms's long phrases by their very nature, have suggested a choreography that is wholly classical, at the same time as being distinguished and original, and is performed with perfect skill by the five dancers.

In white shirts and tights, distinguishable only by the colour of their velvet doublets, they are presented in groups and solos. *Variations, pas de deux, de trios, de cinq*, follow one another with such an attack that the eye is constantly delighted by the novelty.

Premier danseur J. P. Andréani gives proof of a surprising elasticity; the assurance of his technique is staggering, and he was received with thunderous applause. Next came Youly Algaroff, discreetly elegant, and Max Bozzoni, who is more at home in character parts. A very fine *variation* then gave the enthusiastic public the opportunity of appreciating the power, nobility and bounding energy of Alexandre Kalioujny. Finally, Michel Renault displayed a remarkably extensive gamut of technique. His style is marked by a spontaneous joy of dancing for the love of dancing. *Grand Pas* is a tribute as much to the unusual talents of its interpreters as to the creative faculties of Serge Lifar.

AFTER a short visit to Lausanne, the ballet company appeared at the Boboli Gardens in Florence on June 24, 25, 26 and 27 in open-air performances of Rameau's *Les Indes Galantes*. They then went direct to Oran to dance at the Théâtre Antique, returning to Paris in time for the start of the ballet season on July 1.

Yvette Chauvire returned to the Opéra in *Giselle* on July 8. She also danced in *Les Mirages* and *Istar*.

Marcel Marceau

DELIBERATELY avoiding the conventions which so often lower mime to a language of deaf mutes, Marcel Marceau is at present giving a programme, in turn comic, tender, melancholy, and always moving at the Comédie des Champs-Elysées. Bordering on the dance and the dream, his art rests on an absolute mastery of bodily expression, rejects all that is unnecessary or confused, and approaches, perhaps, the art of Chaplin.

The first pantomime, *Un Soir aux Funambules*, evokes the brilliant period of Deburau, and transports us to the illuminated facade of the celebrated little theatre in the year 1840. Bip-Marceau tries to obtain an engagement from the manager: he passes an audition and appears in succession as an animal tamer, a skater, David and Goliath in one, ending with a remarkable butterfly-chase. Having caught the butterflies, Bip becomes remorseful and frees them one by one with a twitch of his finger, but it is too late: a shake of the head suggests the brief fluttering of the frightened insects, which die as soon as they are free

In the guise of Pierrot, Bip then falls in love with Columbine and with a cascade of indescribable gags attacks his two rivals—the burlesque Harlequin and Punchinello-Croesus—Matamore and the Notary. The lamps are extinguished. Alas! it was all but a dream, and dawn reveals Bip lying on a bench, the ready prey of two gendarmes.

The second pantomime, *Les Trois perruques*, is inspired by a play by Nestroy It tells of the misfortune of a man condemned to solitude because of his red hair. To avoid it, he borrows three wigs offered by a nightmarish wig-maker. It is only by killing this wig-maker that he at last finds tranquility and experiences the true love of the little dressmaker with hair as flaming as his own. Often with Marceau laughter is close to tears; the slightest inflexions are the product of a sensitivity that is never at rest.

Marie-Francoise Christout

News in brief

AT the Théâtre des Champs-Elysées, *Psyché* tragedy-ballet, by Molière, Corneille; Quinault and Lulli was revived with great splendour. Unfortunately the choreography of Paul Goubé was very uneven. So were its performers, among whom are Irène Skozik, Michel Rayne and Ninon Lebertre of the Opéra Comique. If not always happy, the production was lavish and deserving of praise.

IT was in France that Vaslav Nijinsky tasted his first triumphs in May, 1909, and it is there that he has now been laid to rest as a result of the generous initiative of Serge Lifar. In the presence of Bronislava Nijinska, his sister, old friends from the Ballets Russes, Mm. Zvereff, Volinine and the *étoiles* of the Opéra, a religious service was held in the gilded interior of the Orthodox Church in the Rue Daru.

A scene from Hop-Frog *at the Paris Opéra. Jean Babilée is seen as the jester Hop-Frog, Liane Daydé as the dancer Tripetta and Sauvageot as the King. The book is based on a story of Edgar Allan Poe, with music by Raymonde Loucheur.*

This is Harald Lander's fourth ballet for the Opéra since he left the Royal Theatre in Copenhagen. The others were a revival of Galeotti's Caprices du Cupidon, Etudes *and an act from* Les Indes Galantes. *The new ballet gave Jean Babilée his first created role since he joined the Paris Opéra last year.*

Photo: Lido

Ballet Dates

AMERICAN NATIONAL BALLET THEATRE
at Covent Garden

July

25 (M & E) *Theme and Variations, Le Combat, Three Virgins and the Devil, Gala Performance*
27 *Tyl Eulenspiegel, Swan Lake (Act 2), Billy the Kid, Gala Performance*
28 *Tyl Eulenspiegel, Swan Lake (Act 2), Billy the Kid, Gala Performance*
29 (M & E) *Tyl Eulenspiegel, Swan Lake (Act 2), Billy the Kid, Gala Performance*
30 *Tyl Eulenspiegel, Caprichos, Giselle*
31 *Tyl Eulenspiegel, Caprichos, Giselle*

August

1 (M) *Sylphides, La Fille Mal Gardee, Rodeo*
1 (E) *Sylphides, Fille Mal Gardee, Black Swan, Rodeo*
3 *Swan Lake (Act 2), The Harvest According, Don Quixote, Interplay*
4 *Swan Lake (Act 2), The Harvest According, Don Quixote, Interplay*
5 (M & E) *Swan Lake (Act 2), The Harvest According, Don Quixote, Interplay*
6 *Designs with Strings, Fille Mal Gardee, Caprichos, Theme and Variations*
7 *Designs with Strings, Fille Mal Gardee, Caprichos, Theme and Variations*
8 (M) *Sylphides, Fille Mal Gardee, Fancy Free*
8 (E) *Sylphides, Le Combat, Fancy Free, Aleko*

ROYAL DANISH BALLET
at Covent Garden

Aug.

11, 12, 13 *Caprices du Cupidon, La Sylphide, Qarrtsiluni*
14, 15 (M & E), 17 *Romeo and Juliet, Coppelia*
18, 19, 20 *The Dancing School, Napoli* (3 acts)
21, 22 (M) *Et Folkesagn, Graduation Ball*
22 (E) *La Sylphide, Napoli* (Act III)

SADLER'S WELLS BALLET
at Covent Garden

Aug.

25 *Cinderella* (Fonteyn, Somes)
26 *Cinderella* (Elvin, Hart)
27 *Ballabile, Ballet Imperial, Sylvia pas de deux, Facade*
28 *Ballabile, Ballet Imperial, Sylvia pas de deux, Facade*
29 (M) *Cinderella* (Elvin, Hart)
29 (E) *Cinderella* (Nerina, Rassine)

Sept.

1 *Sylphides, Veneziana, Tiresias*
2 *Veneziana, Sylphides, Tiresias*
3 *Cinderella* (Fonteyn, Somes)
4 *Cinderella* (Elvin, Hart)
5 (M) *Cinderella* (Nerina, Rassine)
5 (E) *Cinderella* (Fonteyn, Somes)

BALLET RAMBERT
at Sadler's Wells Theatre

Aug.

3, 4, 5 *Les Sylphides, Movimientos, Winter Night, Les Masques*
6, 7, 8 *Giselle, Les Masques*
10, 11, 12 *Swan Lake* (Act 2), *Fireflies, Dark Elegies, Gala Performance*
13, 14, 15 *Sylphides, Past Recalled, Mephisto Valse, Plaisance*

INTERNATIONAL BALLET

July

27 Gaumont, Southampton

Aug.

3 Alhambra, Bradford

Sept.

7 Empire, Cardiff (2 weeks)

FESTIVAL BALLET
at Royal Festival Hall

July

27-28 *Concerto* (premiere), *Giselle, Beau Danube*
29-Aug. 1 *Petrouchka, Scheherazade, Beau Danube*

Aug.

3-6 *Sylphides, Alice in Wonderland, Symphony for Fun*
7-8 *Swan Lake* (Act 1), *Vilia, Prince Igor*
10-15 *Nutcracker, Spectre de la Rose, Bolero, Igor*

For rest of programme see daily press.

BALLETS DE PARIS
at the Stoll Theatre

Aug.

24-29 *Deuil en 24 Heures, Cine-Bijou, Le Loup,* New ballet by Orson Wells
31-Sept. 5 *Deuil en 24 Heures, Le Loup,* Orson Wells ballet, *Carmen*

Sept.

7-12 *Deuil en 24 Heures, Cine-Bijou, Le Loup,* Orson Wells ballet
14-19 *Deuil en 24 Heures, Le Loup,* Orson Wells ballet, *Carmen*
21-23 *Deuil en 24 Heures, Cine-Bijou, Le Loup,* Orson Wells ballet
24-26 *Deuil en 24 Heures, Le Loup,* Orson Wells ballet, *Carmen*

EDINBURGH FESTIVAL
at the Empire Theatre

August

24-26 Ballet Theatre in *Constantia, Circo de Espana, Black Swan, Rodeo*
27-29 Ballet Theatre in *Billy the Kid, Schumann Concerto, Graduation Ball*
31 to Sept. 5 Pilar Lopez and her Ballet Espagnola
Programme changes on Sept. 3.

Sept.

7-9 Sadler's Wells Theatre Ballet in *Pastorale, Rake's Progress, Blood Wedding*
10-12 *Fete Etrange, Harlequin in April, Carte Blanche*

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

BETTY BALLANTYNE, 35 Thorpe Road, Norwich, Norfolk, wants b.c., age 13-16, in London, Scotland, Italy, m.a. 14, o.i. theatre, cinema, art, books, keeping pets, p.r.

SUSIE SMPADIAN, 47-45, 39th Street, Sunnyside 4, Long Island, U.S.A., wants b.c. any age, anywhere, m.a. 23, o.i. writing, poetry, music, theatre.

ALEX CRETHAR, 32 Langston Place, Epping, N.S.W., Australia, wants b.c., anywhere, m. or f., age 18-25, other dancers preferred, m.a. 23, o.i. singing, writing, music.

CHARLES HOWARD, 206 Whitefoot Lane, Bromley, Kent, wants b.c., m., age 18-30, o.i. opera, music, records, travel, s.i. holiday companionship this summer.

ALLAN PARR, 33 Akerman Road, London, S.W.9, wants b.c., m., age 18-30, London or near, m.a. 30, o.i. opera, cycling, swimming, Scotland, p.r.

JILL FAGAN, 35 Bryndwr Road, Fendalton, Christchurch, Canterbury, New Zealand, wants b.c., f., age 13-16, in U.S.A., m.a. 13, o.i. skating, tennis, acting, films, reading, p.r.

HUGH P. MORRISON, 68 Half-Way Tree Road, Half-Way Tree P.O., Jamaica, B.W.I., wants b.c. anywhere, exchange West Indian magazines, picture cards, stamps for ballet magazines, pictures, etc., o.i. theatre, art, modern fiction, writing, ls. English, Spanish.

MAURICE DOWNES, 19 Station Street, Saltburn-by-the-Sea, Yorks, wants b.c., m., any age, anywhere, m.a. 30, o.i. music, travel, theatre, tennis, badminton, swimming, art, p.r., all answered.

HANS-JORGEN ERIKSEN, 7 Prithviraj Road, New Delhi, India, wants b.c., m., Italy or France, m.a. 28, o.i. theatre, music, travel, reading, films, ls. Danish, English, German, p.r., all answered.

ALAN GEE, 52 Aberdeen Park, Highbury, London, N.5, wants b.c., any age, England, Holland, Sweden and Denmark, m.a. 37, o.i. music, opera, photography, p.r., all answered.

Continued from page twenty-one.

Then the body of him who was the Spectre of the Rose was interred in the peaceful enclosure of the Montmartre Cemetery, near his artistic forbear Vestris. After a short and moving prayer, Mm. Tanger, Lifar, Lehmann, Darcante on behalf of the theatrical union, and Guy Lannes on behalf of the Ministry of Fine Arts, sketched the highlights of the life of Nijinsky and paid tribute to his genius.

M.F.C.

SWEDEN

Festival at Stockholm Opera

IN connection with the 700th anniversary of the city of Stockholm, the first annual festival took place there at the beginning of June and included a ballet evening at the Royal Opera.

The programme opened with *The Knave and the Six Little Princesses*, a new ballet by Birgit Cullberg to music by Gösta Nystroem. It is based on a fairytale in verse written by the painter Ivar Arosenius, who died in 1909 at the age of 31. Sometimes described as the Hogarth of Sweden, his own illustrations have been slavishly used for the decor and costumes with none too happy results.

The choreographer has further encumbered herself with some particularly undanceable music; which only when it descends to the commonplace (as in the Waltz and the March) suits the naive story of six little princesses who go for a stroll in the forest and encounter a wicked ogre, who drags them off to his castle. A bold, burly knave comes to their rescue, cuts off the ogre's head and returns the princesses to their father, who gives him all six in marriage as a reward—a situation perhaps more fitted to the talents of Gilbert and Sullivan than Nystroem and Cullberg.

Willy Sandberg and Teddy Rhodin clowned for all they were worth as the hero and villain, and Elsa Marianne von Rosen led the sextet of princesses with charm, but the work remained a hotch-potch scarcely suitable for an international festival.

OWING to the absence of Bjorn Holmgren, his *Suite Classique*—a first work to the Lalo music used by Lifar for *Suite en Blanc*—was not given. (Why must Scandinavian choreographers invariably choose scores on which successful ballets have already been mounted, thus inviting unnecessary comparisons?)

Mary Skeaping's arrangement of the *Black Swan pas de deux* was substituted, danced by Mariane Orlando and Teddy Rhodin. Orlando, although only 18, already has the radiance of the true ballerina—she attacks with assurance, but still maintains the grand manner. Rhodin, on the other hand, is not a classical dancer and even with simplified choreography failed to make much impression.

RHODIN came into his own, however, as Jean the butler in *Miss Julie*, the evening's final ballet. Less animal than Julius Mengarelli who created the part, Rhodin brought more to its dancing aspect, and thus came closer to Strindberg. Elsa Marianne van Rosen gave a formidable performance of the title role, remarkable in its dramatic intensity. Her dancing, too, has acquired a new fluidity which gives added interest to her projected appearance as Giselle, for which she has already had instruction from Anton Dolin.

Vivi Nelson-Staag now appears as Christine the cook, the part originally created by choreographer Birgit Cullberg, who in this work appears to have digested her material better, including Ture Rangström's music.

Seen in its own theatre with Sven Erixson's original settings and performed by its own company, *Miss Julie* at least seems a good ballet, if not a great one, and one is led to believe that London has never *really* known this version of midsummer madness.

J. Stuart Baker

ITALY

La Scala, Milan

THE second ballet programme given at the Scala on the occasion and in honour of the 31st International Milan Fair opened with Balanchine's *Baiser de la Fée*, performed here for the first time. This romantic ballet, one of Balanchine's early works, is extremely well knitted together. It is interesting when compared with his recent ballets, to see how very much his choreographic ideas have developed and drawn away from the style which he used in *Baiser*, which can be associated with the Russian school of choreography in vogue during the late 19th and early 20th centuries.

The ballet received a very good ovation which was well deserved. The dancing of La Fée by Luciana Novaro was a pleasant and surprising revelation, as this dancer has, for several seasons, mainly appeared in character roles, and on this occasion showed a strong and reliable classical technique as well as a sense of theatre so necessary to put over this dramatic part.

Tanaquil Le Clercq as the Fiancée danced technically very well, beautifully turned out, sweet disposition, but, in common with many American dancers, was lacking in warmth.

The Lover was dashingly interpreted by Giulio Perugini, who had ample opportunity to show off his brilliant beats and elevation. Vera Colombo as the Mother was another revelation both as a dancer and interpreter. The tension and atmosphere she managed to create in the opening scene as she dances amongst the snowflakes is a quality rarely found in one so young.

The *corps-de-ballet*, apart from a few stragglers, was also up to standard and even excellent in the third scene character dances.

The costumes of Barbara Karinska and sets of Armistead and Brilli were "romantic" in conception and a perfect blend with the choreography was obtained.

The second ballet, Wallman's mythological *River in Love*, was fully reported in the July number of DANCE AND DANCERS.

The last ballet was a revival of *L'Amore Stregone*, a one-act work to the music of Manuel de Falla, with choreography by Margherita Wallman. Wallman managed to create in this ballet a completely Spanish atmosphere without over-indulging in the national Spanish style of folk dance. In fact, the dances have a exciting abstraction about them at times.

Novaro as Candelas was full of black-haired and rather evil sensuality well supported by Ugo Dell'Ara as the Spectre, Perugini as Carmelo and Maiocchi as the betrayed Lucia.

The conductor of the programme, Nino Verchi, seemed to understand something about ballet and dancers' difficulties and did not make the performance a "symphony concert," which has been known to happen when the conductors who perhaps direct only two or three performances of ballet a year get carried away by their own inspirations.

Peter Dragadze

News in brief

CAROSELA NAPOLITANA, the Italian revue of 1950 which made a tremendous hit in Europe and New York, is now being filmed in Rome and Naples with the participation of international dancers, choreographers and musicians. The direction and choreography is being done by Massine, who has the de Cuevas Ballet working for him with Hightower, Tallchief, Golovine, Skibine, Zorich and Skuratoff taking the leading dancing roles in part of the film, with the special appearance of Chauviré and Katherine Dunham and her company.

LA SCALA is planning to have a small ballet festival next September, in which the New City Ballet and Scala Company will be taking part, with the possibility also of some other foreign companies being invited.

THIS year's Venice Festival may be interesting, as there is a chance that the National Jugoslav Ballet will be visiting Italy for this occasion as well as one of the American companies.

Owing to the fact that there is little or no ballet in New York during the summer months, Arthur Todd will not resume his American reports until September.

PHYLLIS BEDELLS

Vice-President Royal Academy of Dancing

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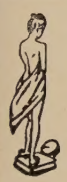

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Keith Beckett